

BATMAN

THE DAILIES
1943 ~ 1946



BRITAIN

THE
DAVILIES
1943 ~ 1946

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BATTLES

THE DAVILIES
1943 ~ 1946

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SUPER HEROES

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Thrill to the Early Adventures of the Caped Crusader!

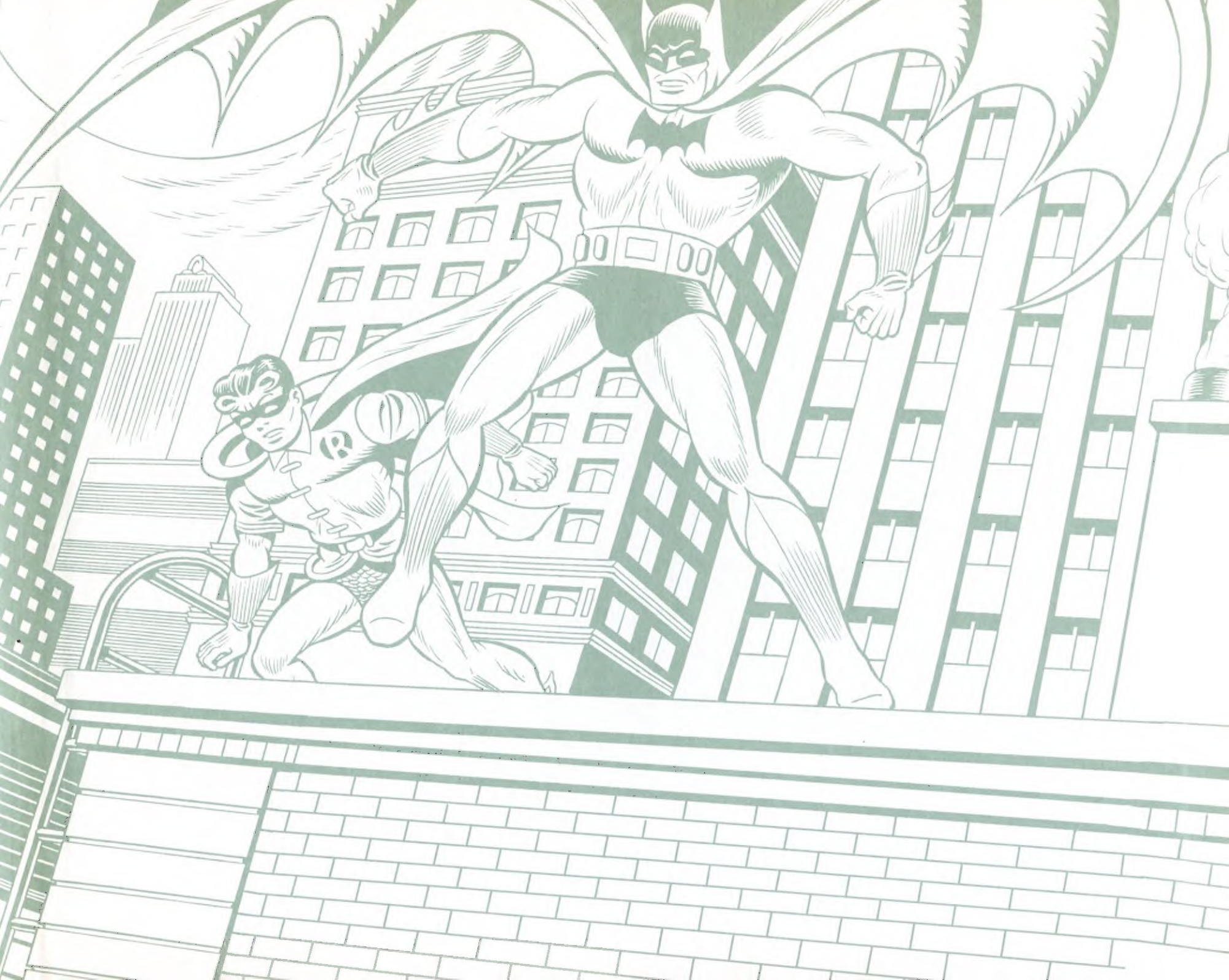
In 1943, one of the most famous creations in comic books was adapted for newspapers. It was Bob Kane's Batman! Because of wartime paper restrictions, the Batman strip was sparsely circulated and printed in a small size by the few newspapers that ran it. Now, this rarely seen work is collected, complete and in a generous size.

Batman: The Dailies 1943-1946 collects the classic daily Batman strips as they were originally published in newspapers in the 1940s. These black-and-white adventures showcase the earliest incarnations of a hero who has become a cultural icon. Fighting against common thugs and outrageous villains, Batman and Robin must use both physical strength and mental prowess to save Gotham City from plot after evil plot.

This deluxe edition collects the first four years of the classic Batman comic strips as written and illustrated by the Caped Crusader's most famous writers and artists.

Over the decades Batman has become an international superstar in comic books, movies, and TV shows, but in this collection of stories he is a newly formed hero in a world of hoods, heels, and two-bit crooks. The style of these black-and-white strips, filled with dark shadows and expressionist lighting, anticipates the development of film-noir in Hollywood movies of the late forties. This collection is also notable for an early appearance by the Joker, who escapes from prison using only a nail, a cigarette stub, a wooden match, and an ordinary paper bag. How? You'll have to read the book to find out.





BATMAN

THE DAILIES
1943 ~ 1946

Batman created by Bob Kane



Sterling Publishing Co., Inc.
New York

This book would not have been possible without the professionals who were, in one way or another,
originally involved with the *Batman and Robin* comic strip:
**Jack Burnley, Don Cameron, Whit Ellsworth, Bill Finger, Bob Kane, Win Mortimer, Charles Paris,
Fred Ray, Jerry Robinson, Jack Schiff, Ira Schnapp, Alvin Schwartz, and Dick Sprang.**

The editors would like to thank the following individuals for lending rare source material, without which this collection would not have been possible: **Joe Desris, Bill Blackbeard (San Francisco Academy of Comic Art), Bob Brosch, and Dick Hetschel.**

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The publishers have endeavored to locate all writers, pencillers, and inkers of the comic strips featured in this volume; however, this information was not always readily available and the publishers apologize to any person misidentified or not identified and invite such persons to inform the publishers of the error.

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A HISTORY OF THE 1940s BATMAN NEWSPAPER STRIP PART I

BY JOE DESRIS

BATMAN

has appeared in newspapers on five separate occasions since his 1939

comic book debut. The initial volume in this series reprises the first and possibly most important occasion. Not only has this newspaper strip, *Batman and Robin*, never before been reprinted intact, it also has important historical significance:

- It is the last large body of work that *Batman* creator Bob Kane pencilled completely solo.

- It is artist Charles Paris' first inking work on *Batman*, representing the initial three years of a 22-year stint with the character. Paris is probably the only person to have inked Batman this long.

- And it contains stories by all the significant writers from the first five, formative years of the feature's history: Don Cameron, Bill Finger, Jack Schiff and Alvin Schwartz.

How it was done

Most newspaper strips are handled by artists and newspaper syndicates. Normally, an artist will deliver finished work directly to a single syndicate editor. However, *Batman and Robin* was administered through the DC Comics offices via editor Jack Schiff. Executive editor-in-chief Whitney Ellsworth was also occasionally involved.

The writers and artists involved dealt with Schiff, never with the syndicate. After a script was written, Schiff would give the assignment to the penciller (usually Bob Kane). After transforming the story into pencil drawings, the work was returned to Schiff's office. The strip was lettered in the DC Comics office bullpen (often by Ira Schnapp) and then was picked up by the inker (usually Charles Paris). After inking the strips and applying Craftint developer, the art once again returned to Schiff's desk. Schiff saw that it was delivered to the McClure Syndicate, which would make the engravings and proof sheets, and mail them to its clients.

Except for the introductory six strips, all dailies were drawn on

Craftint illustration board. Made by The Craftint Manufacturing Co. in Cleveland, Ohio, the board had a nearly-invisible pattern of dots on one side. When a liquid developer was applied with a brush, the dots changed to near-black. This allowed the artist to shade objects with gray areas, giving the illusion of color in an otherwise black and white environment. Since the Sundays appeared in color, no Craftint was necessary. Coloring of the Sundays was handled by another DC bullpen employee, Ray Perry.

Schiff composed a title for each daily, usually hand writing it on the front and back of the original art. It was common for newspaper strips of this era to have separate titles every day. They were used for bookkeeping and copyright purposes, so each strip could be identified separately in the copyright office. Some companies felt identifying strips by date was insufficient; with this method, each date would have its own title. Bell-McClure (a merger occurred in 1953) was the last syndicate to use titles, carrying the practice into the 1960s on *Mutt and Jeff*.

Paper heroes

At the time, DC was variously known as Detective Comics, Superman Inc. or National Comics Publications, depending upon the product. The company will be referred to as either DC or DC Comics in this series.

Four of DC's numerous comic book characters made it to newspaper syndication. *Batman and Robin* was handled by the McClure Newspaper Syndicate as a daily from October 25, 1943 until November 2, 1946; it ran as a Sunday from November 7, 1943, until October 27, 1946. *Wonder Woman* was syndicated by King Features, not McClure, from May 8, 1944 until August, 1945. Aviator *Hop Harrigan*, which also had a radio program and movie serial, appeared in a short-lived strip during the mid-1940s.

Superman predated and outlasted all three; the daily strip began with McClure on January 16, 1939, and the Sunday on November 5, 1939, expiring in May, 1966. The fact that *Superman* was already with McClure surely was a consideration in placing *Batman and Robin* there, but what led to the decision to produce this strip?

Kane and Robinson: early dreams

Around October, 1939, just months after *Batman* first appeared to immediate success, Bob Kane hired Jerry Robinson to assist him. Recalling discussions he had with Kane during the first several years, Robinson says, "I remember I wanted to do a daily. I recall we spoke about it many times. This was before it came to pass. Early on we had talked about how it would be great to do a newspaper strip."

The movie serial

The 1943 Columbia movie serial, *Batman*, had an effect on both the comic book and newspaper strip versions of the Caped Crusader. Announced in trade journals as early as April 17, 1942, the writing of this 15-chapter serial was probably begun in late 1942, continuing into at least April, 1943. Ads appeared in *Box Office* (July 17, 1943) and *Motion Picture Herald* (July 24) promoting the serial.

Bruce Wayne's butler, Alfred, first appeared in *Batman* #16 (April-May, 1943). Since the movie serial included

Alfred and existing scripts are dated before *Batman* #16 would have gone on sale, it is certain that DC and the serial's authors (Victor McLeod, Leslie Swabacker, Harry Fraser) were collaborating. It is possible that the serial writers invented Alfred. In any event, the serial certainly affected his appearance. The comic book Alfred began as a heavysset character, while he was slim in the serial and strip. The comic book caught up in late 1943.

A serial shooting script (dated February 5, 1943) for the first time calls Batman's cave the "Bat's Cave." In fact, the title of the serial's second chapter is *The Bat's Cave*. The fifth daily (page 15) marks what is apparently the first time anywhere that it was actually called the "Bat Cave." The comic books also picked up on this within a few months.

Not only did the serial endow Batman's headquarters with what would quickly evolve into a permanent name, but it helped define the location and composition. Here is a portion of the serial's opening narration: *High atop one of the hills which ring the teeming metropolis of Gotham City, a large house rears its bulk against the dark sky. Outwardly, there's nothing to distinguish this house from any others. But, deep in the cavernous basements of this house, in a chamber hewn from the living rock of the mountain, is the strange, dimly lighted, mysteriously secret Bat's Cave, hidden head-*

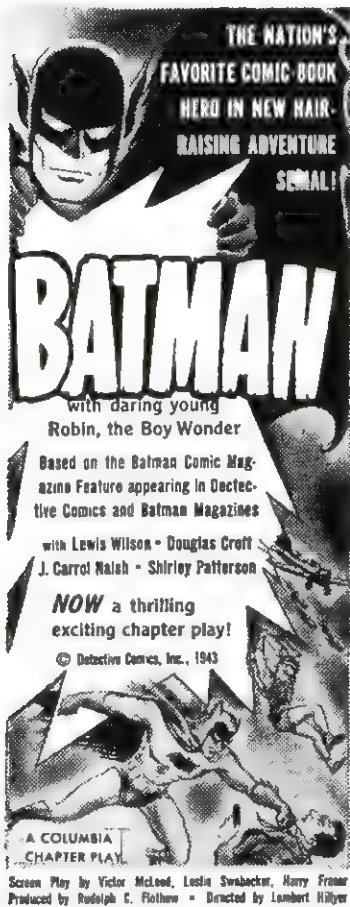
Batman, 1943

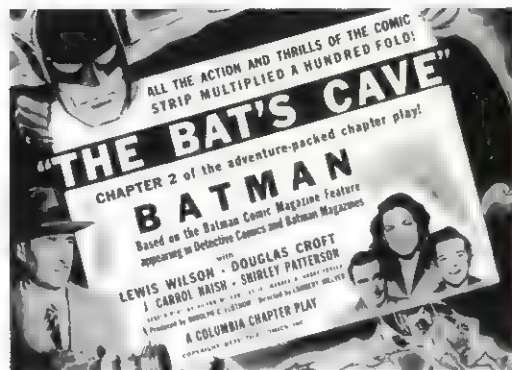
Production #13. Columbia Pictures contracted Larry Darmour Productions, an independent production company, to make the serial. Darmour also made the *Whistler* and *Crime Doctor* series. First chapter: three reels; all others: two reels. Receipts based on a flat fee rental for theatres. Gross domestic film rental: \$339,000.00.

Filming begun: June 7, 1943 • Filming finished: July 15, 1943

Next Columbia serial: *The Phantom*, released December 24, 1943.

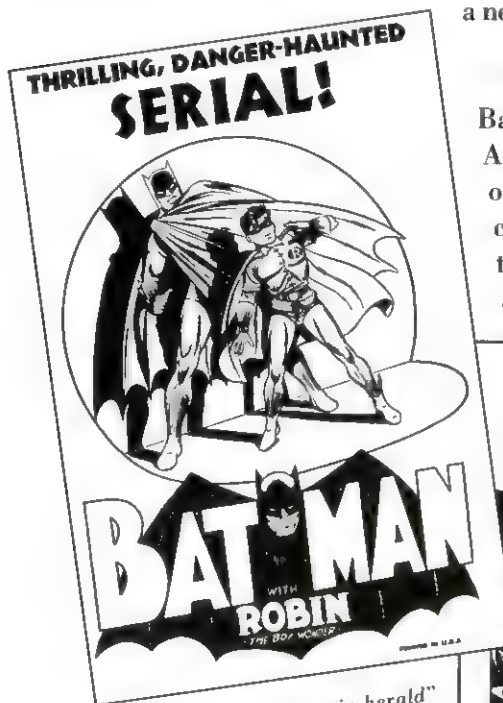
Chapter	Title	Release #	Release Date	Length	Running Time
1	The Electrical Brain	5120	July 16, 1943	2423'	26.9 minutes
2	The Bat's Cave	5121	July 23	1606'	17.8 minutes
3	The Mark of the Zombies	5122	July 30	1638'	18.2 minutes
4	Slaves of the Rising Sun	5123	August 6	1664'	18.5 minutes
5	The Living Corpse	5124	August 13	1565'	17.4 minutes
6	Poison Peril	5125	August 20	1538'	17.1 minutes
7	The Phoney Doctor	5126	August 27	1467'	16.3 minutes
8	Lured By Radium	5127	September 3	1525'	16.9 minutes
9	The Sign of the Sphinx	5128	September 10	1500'	16.7 minutes
10	Flying Spies	5129	September 17	1618'	18 minutes
11	A Nipponese Trap	5130	September 24	1447'	16.1 minutes
12	Embers of Evil	5131	October 1	1333'	14.8 minutes
13	Eight Steps Down	5132	October 8	1322'	14.7 minutes
14	The Executioner Strikes	5133	October 15	1441'	16 minutes
15	The Doom of the Rising Sun	5134	October 22	1840'	20.4 minutes





The title lobby card from chapter 2 of the 1943 serial.

that the serial predates consideration of the strip. But as part of the publicity, Columbia made available a “comic strip herald” (reproduced below) done in the style of a newspaper strip. Perhaps production of this strip-like herald in the early months of 1943 encouraged DC editors to more actively push for a newspaper strip.



This 18" x 6" “comic strip herald” was given away to promote the serial. When folded, it would appear as above. All art was by Jack Burnley.

quarters of America’s number one crimefighter; Batman.

The strip used many of the same cave effects the serial originated, including a large black bat on one wall, candles, a swivel chair and large desk (pages 37, 38, 41, 42).

The serial pressbook mentions comic books that Batman appears in, but does not describe a newspaper strip, so a logical conclusion is

First attempt: Dick Sprang

Dick Sprang began drawing various Batman comic book stories in 1941. Anticipating possible drafting of other artists into World War II, especially Kane, the editors decided not to publish Sprang’s efforts right away. Instead, they inventoried all

of Sprang’s material until the fall of 1943, even though he was turning in regular assignments. He would eventually do a six-week sequence on the newspaper strip (reprinted in volume three of this series). Several pieces of his art were used in the promotional book for the strip. (This book is reprinted in its entirety in the compilation of Sunday strips in this series.)

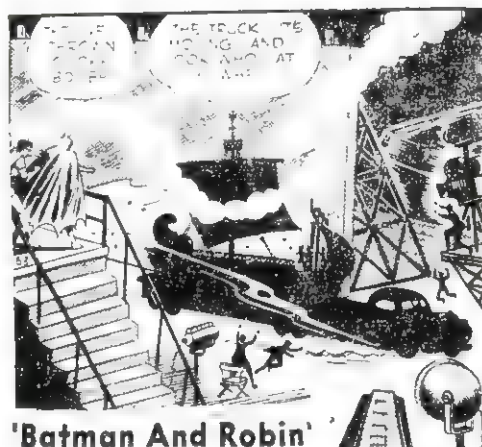
As Sprang recalls, “I was offered the dailies by executive editor Whitney Ellsworth and I turned it down. I was doing my own pencils and inks in those early years, so I assume the strip would also have been pencils and inks. Then Whit came along with the idea that maybe I’d do the Sunday page. So he sent me over to King Features to see what kind of a format they could offer us. I went over there and met [production manager] Leo McManus, a nice guy. He was the brother of George McManus who created Jiggs and Maggie. In fact, he looked exactly like Jiggs! It was amazing. Leo had been alerted that I was coming and showed me what he could offer. It was a ridiculously oblong sort of layout. It was tall on one side and horizontal on the other. I told him ‘I just don’t see that; I don’t see how I can handle that.’ He sort of agreed but said, ‘That’s the only thing we have.’

“Anyway, it was a ridiculous layout, so I told him, ‘Well look, all I can do is go back to my editor and show him this and we’ll get back to you.’ McManus gave me a little sketch of it. Whit said nothing doing. ‘You were perfectly right, Dick; that’s not the format for us.’ I guess that’s when they



As presented to Sprang: King Features’ bizarre layout.





before retouching



after retouching

It's difficult to find *Batman and Robin* on microfilm, more difficult to find original newspaper strip clippings and nearly impossible to find proofs. It's even difficult to find the partial reprints that appeared from 1973-79 in the *Menomonee Falls Gazette*, a publication devoted to reprinting newspaper strips. Their attempt was incomplete since the publishers couldn't locate all the strips.

The Best Example

Batman and Robin never appeared in a large number of newspapers, and that made selection of source material for this series difficult. Throughout the series, efforts were made to select the best possible existing example of the strip, whether original art, proof sheet, or actual newspaper clipping. Abridged versions were used only when better examples could not be found. Sometimes several different versions of the same strip were used, cutting and pasting the best portions in order to assemble an improved final version.

All of this was additionally complicated since some newspapers ran a daily but not the Sunday. Others carried only Sundays. Some papers picked up the strip well after its start in 1943 and most dropped it well before its 1946 demise.



© Detective Comics, Inc., 1943

rejected King Features as the syndicate for Batman.

"I then said, 'Look, Whit, you asked me to go over there and talk to King and I did, but I really don't want to have anything to do

with the dailies or the Sunday page.' He said,

'That's okay, Dick. We wish you would, but that's okay.'

My big dream was to move west after the war and I didn't want to be saddled with a syndicated project out west. I think I made the right decision. I probably lost a great deal of money, but boy, I gained a lot of independence and freedom."

At this point, McClure had handled *Superman* for over four years, so it's surprising that Ellsworth wanted to take *Batman and Robin* elsewhere. But as a businessman, he was probably looking for the best deal.

Second attempt

Jack Schiff, editor of the strip throughout its three year run, recalls, "I was in touch with McClure and I got in with *Batman and Robin* through McClure. I went to them and set it up."

Bob Kane, creator of Batman along with principal scribe Bill Finger, was selected to pencil the *Batman and Robin* newspaper strip, probably by Schiff (or possibly by Ellsworth, then editor of *Batman and Detective Comics*). From Batman's arrival in *Detective Comics* #27 (May, 1939) to this point in time, Kane had participated in pencilling and inking many of the Dynamic Duo's appearances in *Batman*, *Detective Comics* and *World's Finest Comics*. Although he had assistants practically from the beginning, he was usually involved in the process to some degree. The assistants' work ranged from minor background inking at the outset to completely lettered, pencilled and inked pages in ensuing years.

As time went on, Kane's ability to fully participate in each page diminished due to an ever-increasing demand for stories. The strip is what caused him to completely halt his comic book production in 1943. Several comic book stories worked on by Kane appeared during and just after the strip's October, 1943 debut, although he had done them before departing.

Kane drew most of the dailies but did only a handful of Sundays. "I couldn't do both," he recalls. "It would have taken too much time. You can't do Sundays and dailies; it becomes impossible."

Pencilling these strips was some of the last work Kane would do completely by himself. His ghost assistants did much of the comic book work after 1946 that was drawn in "the Bob Kane style," although Kane remained involved with some pencilling and oversaw these particular stories until his official retirement in 1968.



Finding an inker

Jerry Robinson again entered the picture at this point: "They said Bob wanted to start pencilling the strip and I guess they didn't want to use both of us to exclusively work on it. DC wanted to keep one of us, I assume, and it seems logical that rather than put both of us on it, I'd be more valuable to them doing the books. If we both left, there wouldn't be any continuity.

"For some artists, there was more appeal to do a strip. But I was not overly enthralled about *just* doing newspaper strips. At the time, for me personally, the newspaper strip didn't hold the glamor or the goal that it did later on. I turned down several strips early on and continued

don't know for how much money. Whit Ellsworth asked me, 'How would you like to do Batman in the newspaper for \$85 a week?' I said, 'If it's all right with Jerry, it's all right with me.' It seems to me that I went to Jerry and said, 'Look, I heard that you turned this thing down. Is it okay if I take it?' As I remember, he said, 'Yeah, go ahead.' I was offered only the inking job."

Kane may have inked portions of the dailies, possibly the introductory sequence and the first two stories. However, Paris' inking style is discernable (at times, predominant) throughout the strip's entire three years, even in the earliest material.

Paris recollects some of the benefits he had in working on the strip during its three year run. "It doubled my salary and I got out of the bullpen and worked at home. I was drawing a salary but I could work at home; I didn't *have* to work in the bullpen. That was one of the advantages of going over to the newspaper strip. Just six dailies and the Sunday page. I wasn't inking any other stuff at all. I would hate to tell the office what a snap that was. I couldn't understand why Dick Sprang turned it down."

Sprang recalls exactly why he did so. "It was my *understanding* that I would have had to ink *and* pencil. The inking job (over Kane's pencils) wasn't offered. Pencilling and inking every week of the year's 52 is a killer job, and deadlines on the book work were nowhere near as stringent as the strip's. In addition, it was my tendency and liking to load my work with a lot of detail and complicated props and I would have wound up incorporating such stuff in the strip, especially the Sundays. Knowing how much Whit liked such tours de force, he would have engaged writers such as Finger to provide vehicles for them, and I would have been knocking myself out. Hal Foster could do it, but I was not in his league, though I would have tried to

doing Batman because I thought *comic book* work was more exciting. Maybe it was the idea of strictly doing Batman.

"Perhaps it was more at the urging of the publishers that I continued with the comic book. Seeing that Bob was going to be absorbed with the strip, they wanted me to do more of the book work, so I began to do more of my own stories to make up for Bob being involved with the strip.

"The attraction was to do stories of my own. I was still very absorbed in the iconography of the comic book work. I could do a lot of things; you weren't restricted by size as in the strip, and it was attractive to me to be able to do my own stories and covers on Batman, completely pencilled and inked. I wanted to do more of that. That also went into my decision at that time."

A morning job

Charles Paris, who received the assignment to ink the strip, recalls, "I was working in the bullpen. When they decided to go into the newspapers with *Batman and Robin*, they offered it to Jerry Robinson. Jerry and George Roussos were working in the bullpen doing Batman. I was making \$45 a week. And I was married. I was told Jerry turned it down although I



be. I preferred the comic book format far more than six dailies and a Sunday page; plus, I was making a lot more than \$85 a week drawing Batman in the comic books." The Sundays were huge, being drawn on the equivalent of two 15" x 20" comic book pages. Sprang's Sunday page, had it materialized, would have been a joy to behold.

Paris lived at 29 East 11th Street, 5th floor, in New York's Greenwich Village during this period. In fact, he may have used his residence as a model when inking the third panel of strip #160 (page 98) since they look remarkably alike.

"I had a horse out on Long Island. I worked four half-days a week and the rest of the time I spent on horseback. Except on Mondays; [then] I gave the

horse the day off. I could ink two dailies in the morning and go horseback riding in the afternoon. Now that's the god's truth. I loved it! Inking that newspaper strip was the easiest job I ever had in my life.

"When I first started inking, Kane's father was bringing Bob's stuff into the office." After passing through the hands of editor Schiff, Paris explains that "The strip came to me with all the panels pencilled and all the balloons lettered. Ira Schnapp lettered most of this material. Sometimes he worked at home and sometimes he worked in the bullpen. I do remember taking stuff up to his apartment; he lived around 72nd or 73rd Street, on the west side.

"The first Batman stuff I did was the newspaper strip, so when inking, I tried to carry through on Jerry and George as much as possible. That's the example that I had to go by. I don't recall Craftint being particularly hard to ink. I wouldn't necessarily need the script to ink, but it seems to me that I always had the script and it might sometimes refer to the artwork. Jack would make a notation, 'Would you change this to so-and-so,' and I'd do that sort of thing. I may have made some slight alterations in something on my own. Sometimes I might have had to change some of the lettering. Something would have been edited to take out a word."

How far in advance the work was done would vary; at times it was as little as five or six weeks. "We tried to stay 10 weeks ahead," says Paris. "That was pretty standard for newspaper stuff."

World records

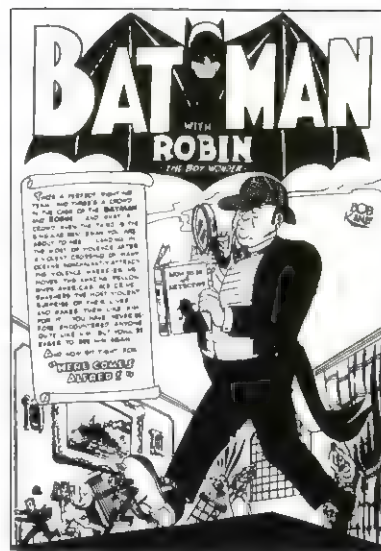
Paris' first work on Batman was inking the first daily. He would continue inking the character until 1964. This span of 22 years is a record; as of this printing, no other artist has regularly inked the character for so long.

Only Kane himself was involved with the character for a lengthier period, spending 30 years with him in one way or another until retiring in 1968.

Schiff also set a record of sorts for being involved with Batman. Having written an early *Batman* story for *World's Finest Comics* #8 (Winter, 1942), he later wrote and edited the newspaper strip and went on to write and edit *Batman* and *Detective Comics* until 1964, a total of 23 years.

Introduction (pages 12-15)

The introductory sequence was intended to be used by every newspaper that carried the strip. No matter



Splash page from Alfred's origin (*Batman* #16).

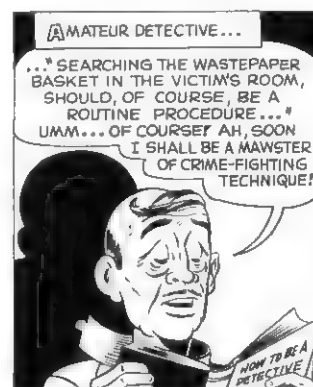
when a paper signed up, from the beginning or halfway into 1944, these six dailies were to be run first, helping familiarize readers with the main characters.

The first daily originally appeared on Kane's 27th birthday, October 25, 1943. Although he observed this date at the time, Kane later discovered that his birth certificate stated October 24th as the proper day.

The first panel of the first daily (page 13), showing Batman and Robin in a spotlight, originally appeared as a comic book cover (*Batman* #9, February-March, 1942). The artist was Jack Burnley, who pencilled many of the *Batman* and *Robin* Sundays and two sequences of dailies, including one

in this book (page 143). The *Batman* #9 cover was Burnley's first effort for the title and his second attempt at drawing the characters (he also pencilled and inked the cover to *New York World's Fair*, 1940, featuring Batman, Robin and Superman). The pose was to become frequently reused. Among the occurrences: promotional ads for the strip, McClure's promotional presskit sent to newspaper editors, the cover of a promotional booklet for the 1943 *Batman* movie serial, as part of the cover to *Batman* #16 (April-May, 1943), and as one panel in the December 16, 1945 Sunday strip. It was used as part of the promotional package for the second serial, *Batman and Robin*, in 1949, and yet again in 1954 when *Batman* was rereleased.

As mentioned, Bruce Wayne's butler, Alfred, was introduced in *Batman* #16 (April-May, 1943) as a portly character. His avoirdupois was short-lived. The introductory sequence (page 14) marks the first appearance in print of the well-known thinner Alfred. Note that he is shown reading *How To Be A Detective*. He was reading the same book in his initial appearance and it would become a running gag in the comics. Don Cameron, author of this first Alfred story, also wrote several of the newspaper continuities, including *The Secret Of Triangle Farm* (page 112).



Alfred as he appeared in the newspaper strip.



William Austin as Alfred in the 1943 serial.

About a month after the newspaper strip sequence appeared, Alfred's streamlining was explained in the comics (*Detective Comics* #83, January, 1944, on newsstands November 24, 1943). It turned out he had spent a "holiday at a health resort, cultivatin' a new figure by hard work."

Batman's secret underground lair evolved into the Batcave over a period of several years. For the first time anywhere, a shooting script for the movie serial *Batman*, dated February 5, 1943, calls it the "Bat's Cave." The fifth daily (page 15) marks what is apparently the first time it was actually called the "Bat Cave." In the comic books, this happened in *Detective Comics* #83 (January, 1944).

Chapter 1: *What a Sweet Racket!* (pages 16-46)

The name of the villain in this story may have been inspired by Blackie Blondeen who appeared in *Detective Comics* #82 (December, 1943). Both stories would have been written at about the same time. However, the villains are alike in name only. They do not resemble each other and the stories are completely different.

In *The Great Comic Book Heroes*, Jules Feiffer notes that "Kane was one of the early experimenters with angle shots." As Kane recalls, "I always tried to use the worm's eye view [page 25] or the bird's eye view [page 24]. That came from the movies, basically."

It's possible that the McClure Syndicate worked with DC during late 1943, giving *Batman and Robin* an extra push in an attempt to sign up additional papers as of January 1. This first complete daily story conveniently wrapped up at the end of the first week of 1944. Therefore, it was possible for new papers to run the six day introduction, and come in at the start of a new sequence on January 10. Readers would not have to decipher a story in progress or one that was near its end. This could be amazingly coincidental since it did not happen with the Sunday strip (the first two Sundays in 1944 were the second half of a story). But as the dailies were not running in many papers at this point, this seems the most likely explanation.

Chapter 2: *The Phantom Terrorist* (pages 47-77)

Portions of this sequence have comic book origins. Elements of this Bill Finger story were previously used by him in *Detective Comics* #40 (June, 1940). The villain in that issue was Clayface, who does not appear in this version. The unknown terrorist theme and theatrical setting are among the common elements. The Dynamic Duo's visit to the theatre in the strip (page 68 and after) is thematically and artistically similar to a

portion of a story from *Detective Comics* #80 (October, 1943).

During this period, some newspapers trimmed portions of comic strips in order to fit as many as possible on a page; wartime newsprint shortages were a significant factor. In addition, different newspaper formats required the syndicate to offer two different strip formats. Probably as of daily #73 (January 24, 1944), the original art was drawn so that a strip along the bottom could be cropped. Charles Paris recalls, "Conceptually, everything had to be kept above the line, especially any important action."

The "line" Paris refers to was literally a line ruled across the bottom of the original art. The image area of the original was 21 1/4" wide and 6 1/4" tall. When reproduction proofs had been shot in this "complete" format, a black line one inch up from the bottom border was drawn across the original. Art below the line was covered with white paper and the original reshot for newspapers that required an abbreviated format. This change made for an interesting transition period.

Bob Kane's signature disappeared from the abbreviated version for a while since it had usually appeared at the very bottom of the art. It didn't make a regular appearance until the Joker sequence began with strip #121, when it was placed in a higher location so it couldn't be clipped.

The art became a bit awkward in the shortened form since it was being done with a larger image in mind. It took several months before the artists caught up with the new format. It seems that a few newspapers also had a problem, since some of these trimmed dailies ran without a copyright notice.

Chapter 3: *The Joker's Symbol Crimes* (pages 78-111)

Penguin, Catwoman, Two-Face and Joker are well-known enemies of Batman who made appearances in the Sunday newspaper strips in this series.

However, Joker was the *first* and *only* major villain to appear in the dailies. In fact, most of the villains in the strip were unseen before and after its three-year span.

As with the previous sequence, this Bill Finger story also contains elements from an earlier story he wrote. *The Clock Maker!*, from *Batman* #6 (August-September, 1941) contains three pages where both Batman and Robin fend off the villain in an oversized clock atop a large building. The giant bell, giant clapper and giant clock faces are also used. Batman later chased Penguin around the face of a large clock atop the Gotham Trust Building (*Batman* #27, February-March, 1945). A related theme was used at the end of the 1989 movie, *Batman*, as well.

Of minor significance is a change in the copyright



notice on strips #157-222. The McClure credit now appears on the first line. But as of strip #223, the Detective Comics credit returns to the first line and all words now appear in capital letters.

Chapter 4: *The Secret of Triangle Farm* (pages 112-142)

Certain stock poses of the Batplane, closeups of Batman, Batman and Robin running, or Robin punching a crook were often reused in both the comics and newspaper strips. Such poses not only made the strip look consistent and gave it a certain feel, but also made it easier to draw. This was especially true for the early years of Batman comic books as additional material was demanded from a variety of artists on this increasingly popular feature.

Charles Paris observes: "The smartest man in the business, in my opinion, is Charlie Schulz. Everything in *Peanuts* is a stock pose. And there is no background so you don't have to get into all this detail. You might put in a mailbox if it's important, or you might put in a sign post. *Superman* was full of stock poses."

The same holds true for writing. Certain themes and basic plots worked well with the character and it made sense to reuse them. Film noir trappings such as gloomy waterfronts, night scenes, rainy streets, back alleys and sleazy gangsters were common to the early years of *Batman*, and this sequence is a good example. A fur bandit story by Finger appeared in *Detective Comics* #47 (January, 1941), although it is a completely different story with different villains. But it was a good premise for the Batman character and Finger thought it worth repeating.

Chapter 5: *The Missing Heir Dilemma* (pages 143-176)

Readers will notice a change in art style as of strip #259 (page 150). Kane had suddenly stopped drawing because of the death of his father, Herman, in July, 1944. As he remembers, "My father died and I didn't draw for about two months. I didn't draw comic books or comic strips because I was very upset. I think it was on the 19th because my mother was superstitious about the 19th from then on."

Several things happened at this point:

First, Burnley, who was then pencilling the Sundays, took over pencilling the dailies for the

rest of this sequence. "When they would want me to fill in, all they did was call and hand me the script, whether it was in the middle of a story or whatever; I was there to do whatever they assigned," Burnley recalls.

Second, Ira Schnapp, who lettered much of the strip, made his debut with #247 (page 144). He appears to have been replaced for a short time beginning on page 153. Until Schnapp returned (page 159), the dailies were probably lettered by someone from the DC bullpen. It was common for letterers to handle *all* text in a strip, even if outside the word balloons. Paris notes that the Hotel Elmo sign (page 147) was lettered by Schnapp.

Third, Kane recalls, "I had a regular salary and for some reason, my checks had stopped; perhaps because I stopped drawing. DC reinstated it later."

The fourth item of note is that, after Kane stopped pencilling, his signature remained off for two full weeks plus Wednesday of the third week. This wasn't the first or last time Kane's traditional boxed signature would disappear. Although usually intact, it would occasionally and accidentally vanish, as it did here.

Burnley recalls, "I never put the Bob Kane signature box in the strip. I guess the letterer just did that automatically. Normally, on the Sundays, it was sort of automatically put on after they put the bat insignia up there and they had the little box of Bob Kane right under that."

Since Burnley wasn't in the habit of putting the Kane box on the Sundays, it's logical that he wouldn't put it into the dailies. Paris recalls that sometimes Kane's signature was inked by the letterer, and sometimes by Paris himself. It was usually left up to editor Schiff to catch if missing.

Several memorable characters appeared in this story. Since this strip has never before been completely reprinted, most of it remained unseen by the original creative staff since first published. When doing the interviews for this series, I brought along a complete photocopied set of all dailies and Sundays for reference. After 46 years, Kane specifically remembered drawing Tiny and noted, "Whit Ellsworth loved this character and really wanted to put him in a feature." Apparently nothing became of the character, at least involving appearances in



Bob Kane in a publicity shot. In the background is the original art for daily #149 (page 93). The daily he is holding a pen to is #146 (page 91). When the dailies went to the engravers, they would return with a black line drawn across the bottom and a one inch strip of art masked with white paper. Since these dailies have neither the ruled line or paper mask, the photo must have been taken shortly after the art was finished, hence dating the photo as February or March, 1944.

Batman-related comic books.

Paris also was familiar with the sequence. He immediately recognized the Spaniel's face and remembered the name, without having seen any of this material for almost five decades. Commenting on Kane's pencils for this story, Paris recalls, "When I saw the Spaniel for the first time, I remember thinking that he looked like musician Pee Wee Russell with those big ears, long nose, sad face and bags under his eyes."

Paris also recalled a comment about how Kane drew his characters. "George Roussos, who had worked on Kane's material, made a remark one time that there was a certain sweetness about a lot of Kane's villains that didn't apply to some of the other guys who were pencilling this stuff. Even though they were baddies, they had a certain kind of appeal. By contrast, some other pencillers' villains were pretty stock."

Around this time, Paris had a cocker spaniel named *Virginia Rebel*. However, it was actually author Alvin Schwartz's pet *Phoebe*, a black cocker spaniel, who provided the villain's inspiration.

Burnley continued to draw the Spaniel as Kane envisioned him. "I wouldn't have normally drawn a character of that kind in that fashion," he notes.

"That was Kane; I followed that. Once a character is started, I'm not going to be able to change it."

Schwartz, who wrote a number of these newspaper stories, occasionally used literary references along with the names of friends or relatives in his comic book and comic strip work. In this sequence, villain Percy Swann earned his name from Marcel Proust's classic book, *Swann's Way*.

Aside from the Joker's craziness, this sequence was the first serious attempt to emulate Dick Tracy-type villains in the strip. It occurred most frequently in Schwartz's scripts.

Linda Page, Bruce Wayne's girlfriend since *Batman* #5 (Spring, 1941), appears in this story as a blonde. In the comic books, she was usually a redhead. Although she appeared in the 1943 serial, she had been disregarded in the comic books for some time, having last been seen in *Detective* #73 (March, 1943). *Batman* #32 (December 1945-January 1946) marked her final appearance until a flashback story 34 years later (*Brave & Bold* #167, October, 1980).

On page 157 (strip #274, panel 3), Alfred refers to Linda as Miss Lane, perhaps as in 'Lois Lane.' This obvious error could be attributed to Schwartz who was also writing Superman stories at the time or to letterer Schnapp who was also working on Superman material.

Burnley possibly imitated Kane's style a little more closely on these

dailies than on the Sundays. In this case, part of the reason is that he inherited work in progress. Burnley comments on ghosting throughout the strip:

"I deliberately [emulated] Kane on some of the comic book work I drew because I wanted to keep the early *Batman* stuff quite close to Kane. I had a little latitude later on the Sundays. But I did try to use that floor and ceiling stuff, and so on.

"There are a certain number of shots that are pretty much repetition. There are no tracings, now! No tracings! You see, when you first start ghosting a feature, you don't sit down and draw it. You have to have the work of the original artist. They give you the pages and they want you to keep fairly close to that. So you repeat a number of the poses and the general figures and attitudes and expressions and so on. At the beginning, you have to copy to some extent. Then of course, you can diverge from it and do it somewhat your own way.

"However, Jerry Robinson didn't do that; his stuff was so different from Kane's, it was like day and night; any kid could tell the difference. And I don't think they were any too happy about it at that time. Later on, it makes no difference; they'd all vary and the individual artist could express himself any way he wanted. But at that time, they wanted a certain uniformity. And particularly when you started working on a feature, you would not start making Batman and Robin look completely different from the originator.

"There were certain typical poses that Kane originated that you can tell he uses over and over again. The fellow who ghosts it should keep close to that originally and then diverge somewhat, but you still have typical punching poses, leaping poses, diving poses. Batman punches up in the air instead of punching straight ahead, for example. They figure the readers, kids or whoever, want to be familiar with it; they don't want it to look completely different every time. If you run a sequence of anybody, Sprang, Kane or anyone else, you're going to find almost identical recurring figures. Artists get used to drawing it a certain way and stick to it, to a certain extent. There are variations in the angle and the set up and so on, but if you want to look for similar figures, you can find them."

One example of Burnley's efforts to give consistency to the main characters can be seen on page 167, second panel. It repeats the last panel of a story Burnley pencilled in *Batman* #22 (April-May, 1944). ▼



Introduction

Bill Finger is the most likely author of this sequence.

Bob Kane pencilled the strips, and Charles Paris did the finished inks. Unlike subsequent dailies, these six were not drawn on Craftint illustration board. The background screens were most likely added by the engraver. Lettering was done in the DC bullpen. Jack Schiff was editor.

FROM THE UNDERGROUND LAIR BE-
NEATH THE HOME OF BRUCE WAYNE
AND HIS YOUNG WARD, DICK GRAYSON,
SOMETIMES EMERGES...



...THE **BATMOBILE**, FASTEST
THING ON FOUR WHEELS!

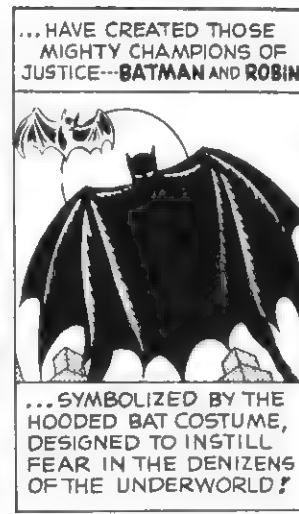
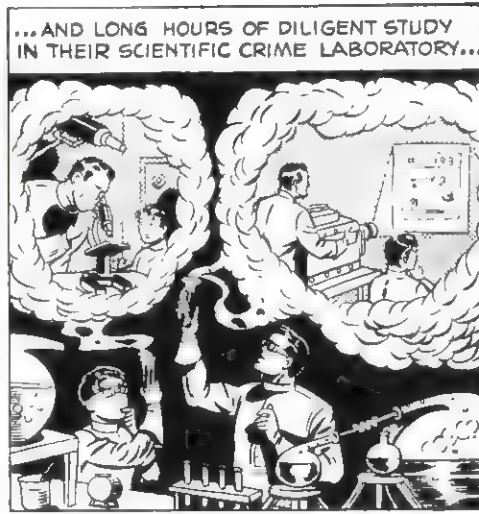
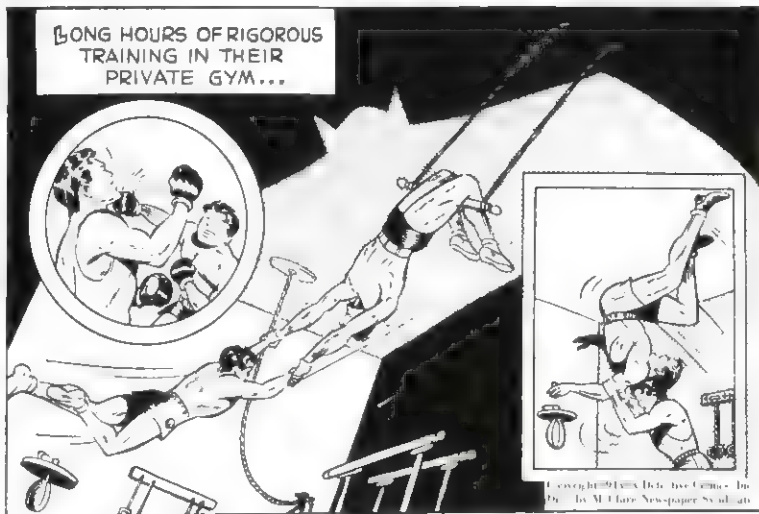


FOR THAT INDOLENT ATTITUDE ONLY SERVES AS A DISGUISE FOR THAT NEMESIS OF CRIME, WHO, WITH HIS DARING YOUNG AIDE, FORMS THE DYNAMIC TEAM OF...



WATCH FOR THE THRILLING ADVENTURES OF **BATMAN AND ROBIN**--STARTING SOON!
★
TOMORROW: "TRAINED CRIME-FIGHTERS!"

BOTH THEIR PARENTS INNOCENT VICTIMS OF THE GUNS OF GANGLAND, BRUCE WAYNE AND HIS YOUNG WARD, DICK GRAYSON, HAVE DEDICATED THEIR LIVES TO FIGHTING CRIME.

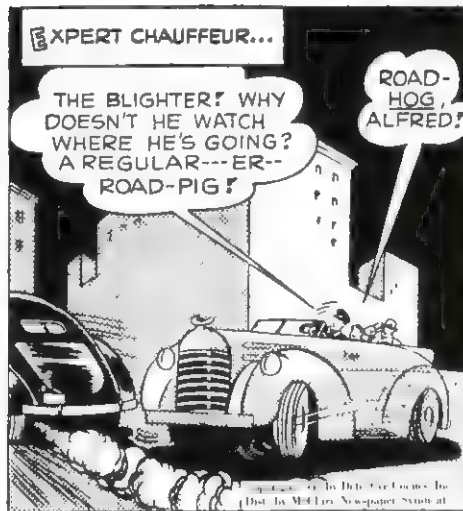


WATCH FOR THE THRILLING ADVENTURES OF **BATMAN AND ROBIN**--STARTING SOON!
★
TOMORROW: "MEET ALFRED!"

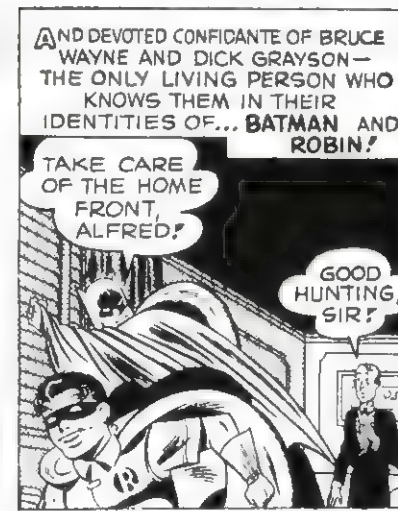
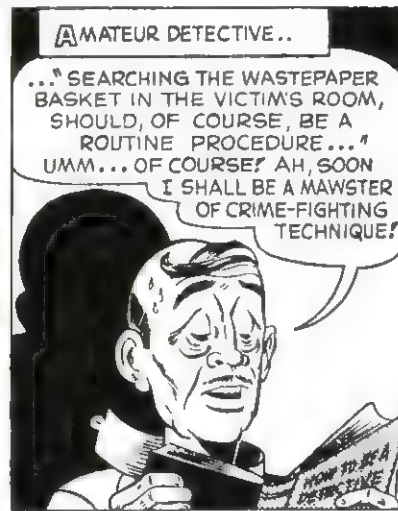
BATMAN AND ROBIN



Meet Alfred!



October 27, 1943 • Wednesday

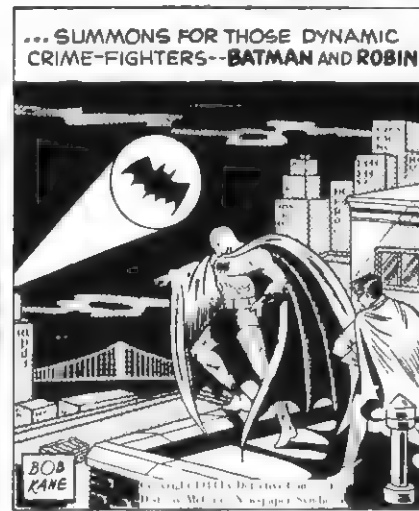


WATCH FOR THE THRILLING ADVENTURES OF BATMAN AND ROBIN--STARTING SOON! ★ TOMORROW: "THE BAT SIGNAL!"

BATMAN AND ROBIN



The Bat Signal!

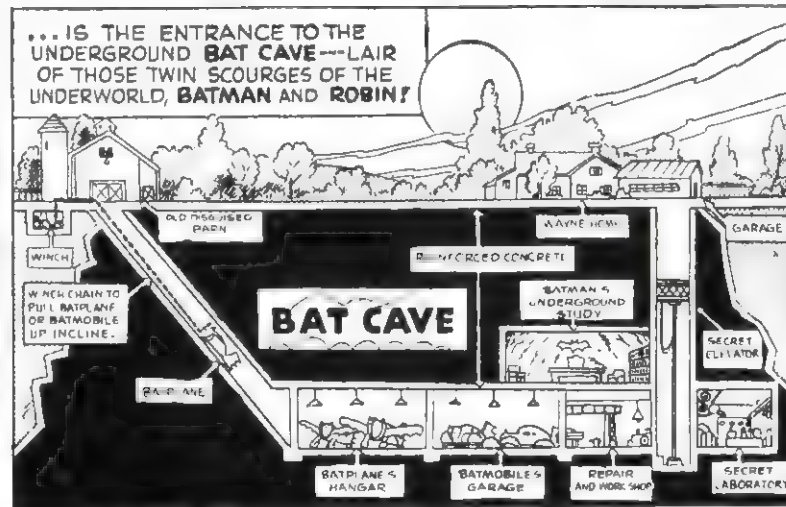
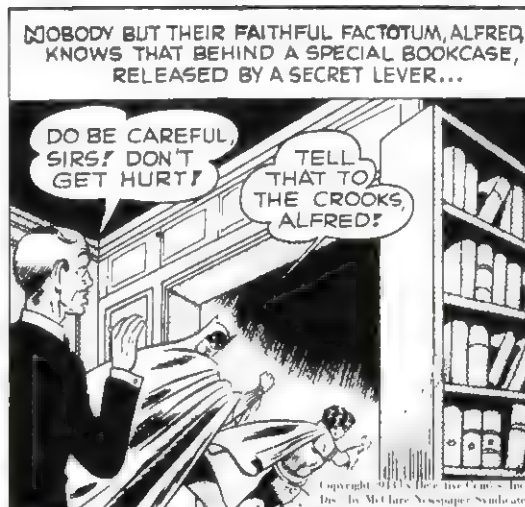
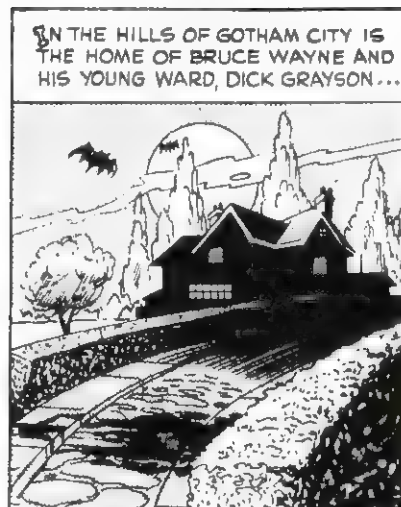


WATCH FOR THE THRILLING ADVENTURES OF BATMAN AND ROBIN-- ★ TOMORROW: "THE BAT CAVE!"

BATMAN AND ROBIN

The Bat Cave!

October 29, 1943 • Friday

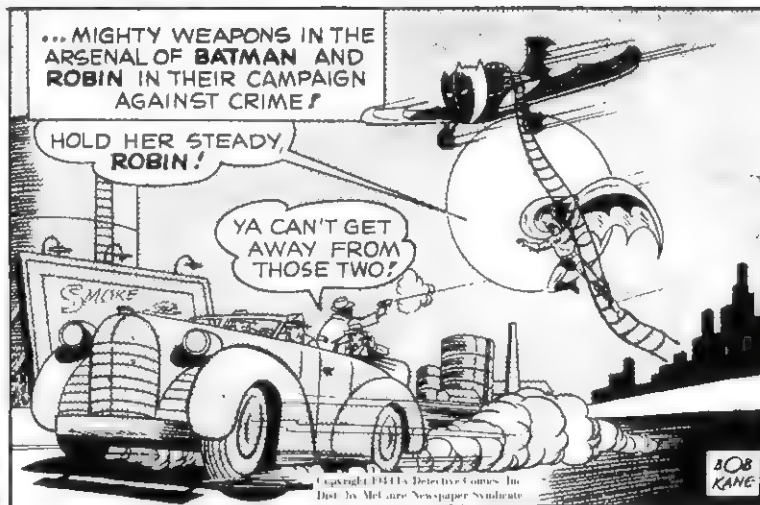


WATCH FOR THE THRILLING ADVENTURES OF **BATMAN AND ROBIN**--STARTING SOON! ★ TOMORROW: "THE BATMOBILE AND THE BATPLANE!"

BATMAN AND ROBIN

The Batmobile and the Batplane!

October 30, 1943 • Saturday



FOLLOW THE THRILLING ADVENTURES OF **BATMAN AND ROBIN**--STARTING MONDAY!



Chapter I What a Sweet Racket!

Writer: Bill Finger.

Pencils: Bob Kane

Inking and Craftint embellishment: Charles Paris

Lettering was done in the DC bullpen.

Editor: Jack Schiff.

BATMAN AND ROBIN

Call to Action!

November 1, 1943 • Monday



BATMAN AND ROBIN

Startling News

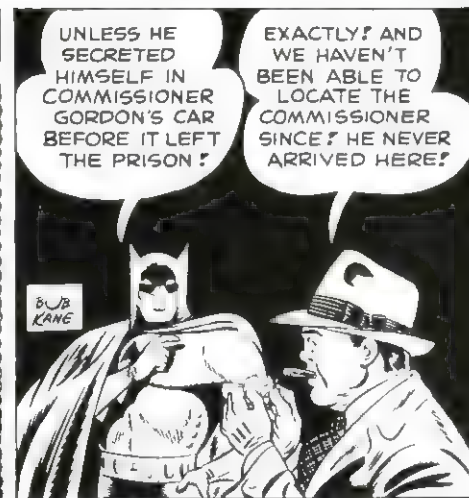
November 2, 1943 • Tuesday



BATMAN AND ROBIN

Missing: Convict 56890

November 3, 1943 • Wednesday



BATMAN AND ROBIN

Stymied!

November 4, 1943 • Thursday



BATMAN AND ROBIN

Music Master

November 5, 1943 • Friday



BATMAN AND ROBIN

New Threat!

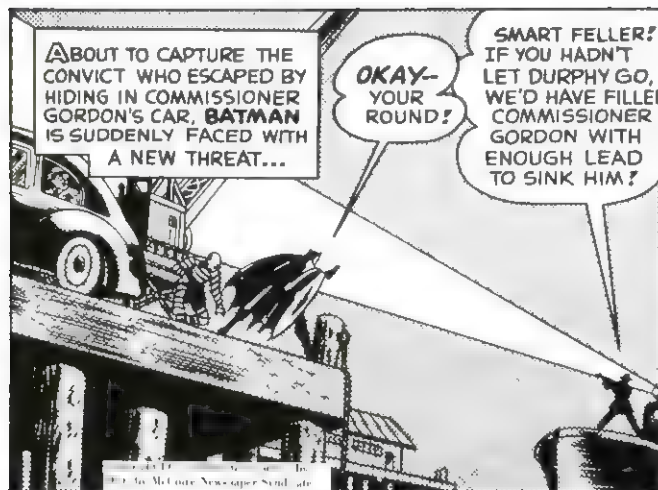
November 6, 1943 • Saturday



BATMAN AND ROBIN

Forced Exchange!

November 8, 1943 • Monday



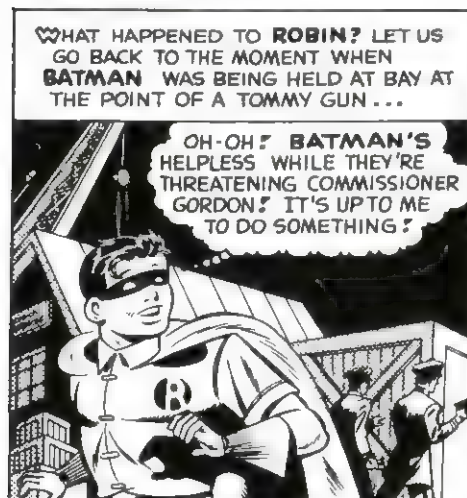
BATMAN AND ROBIN

A Sudden Disappearance!

November 9, 1943 • Tuesday



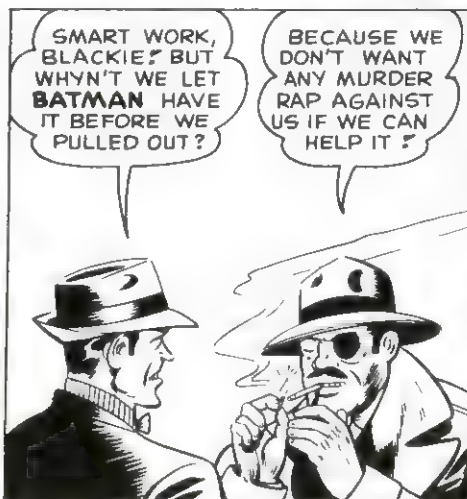
BATMAN AND ROBIN



Uninvited Guest

November 10, 1943 • Wednesday

BATMAN AND ROBIN



The Cat's Meow!

November 11, 1943 • Thursday

BATMAN AND ROBIN

"Cat-Bird" in Action

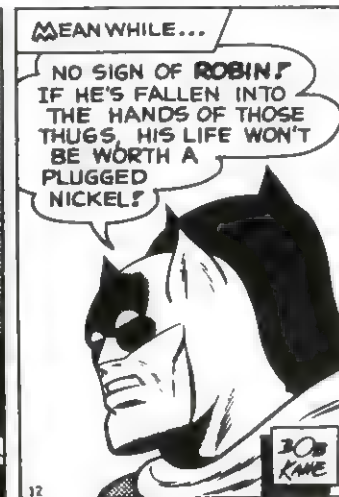
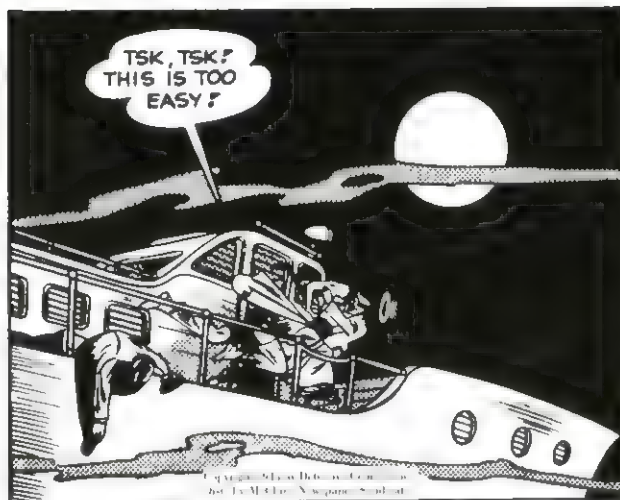
November 12, 1943 • Friday



BATMAN AND ROBIN

Captive!

November 13, 1943 • Saturday



BATMAN AND ROBIN

Narrow Escape

November 15, 1943 • Monday

A STOWAWAY ON BOARD THE LAUNCH THAT ARRIVED IN TIME TO PREVENT THE RECAPTURE OF ESCAPED CONVICT SPIKE DUNPHY BY BATMAN, YOUNG ROBIN HAS BEEN DISCOVERED AND CAPTURED...



BATMAN AND ROBIN

Robin's Funeral?

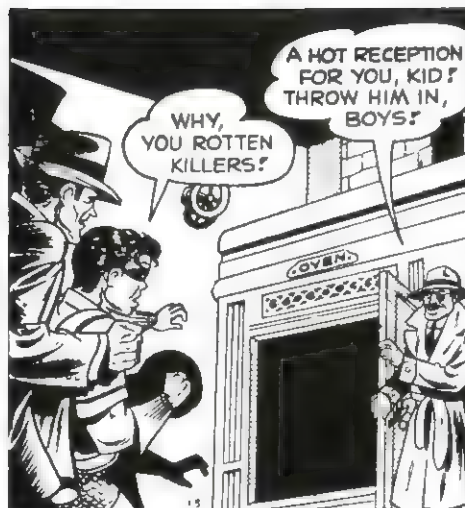
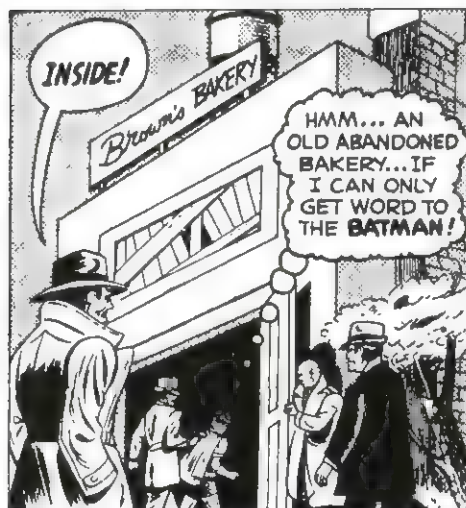
November 16, 1943 • Tuesday



BATMAN AND ROBIN

A Hot Spot

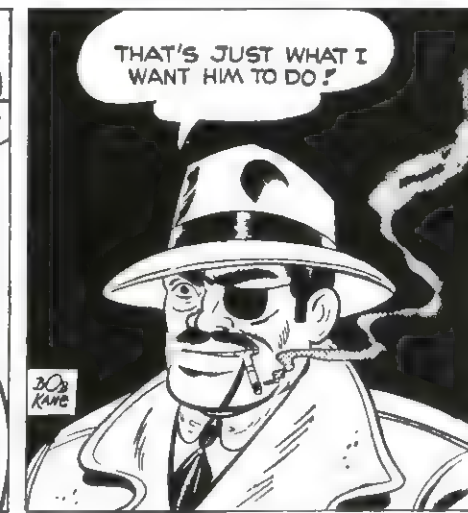
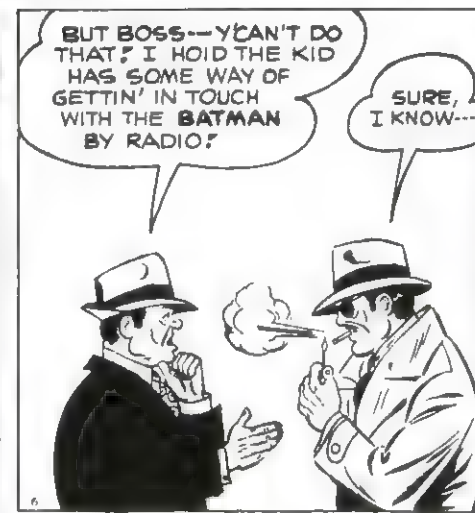
November 17, 1943 • Wednesday



BATMAN AND ROBIN

Blackie's Plans

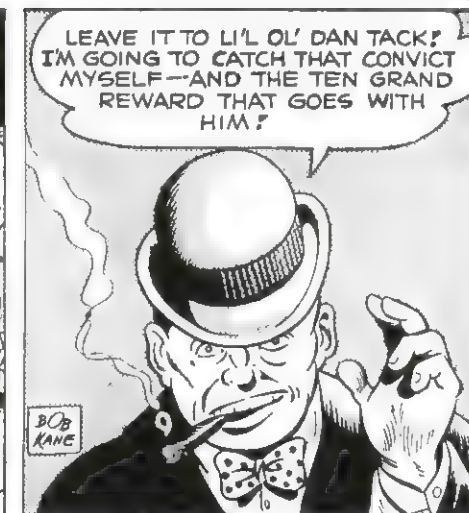
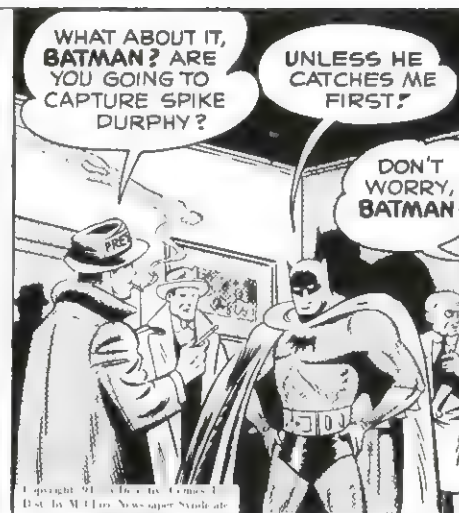
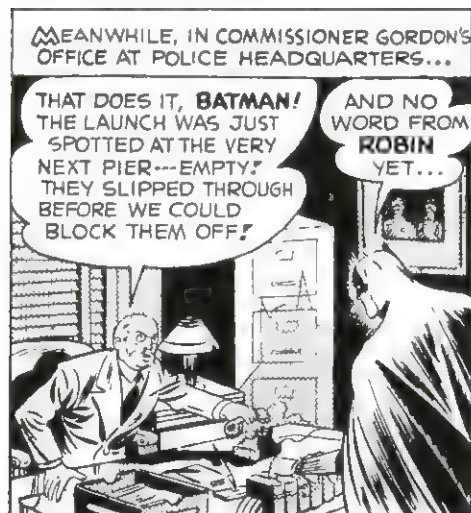
November 18, 1943 • Thursday



BATMAN AND ROBIN

Dan Tack's Promise

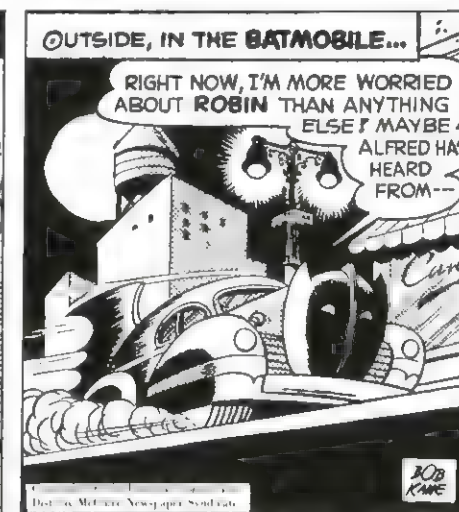
November 19, 1943 • Friday



BATMAN AND ROBIN

Searching For Robin

November 20, 1943 • Saturday



BATMAN AND ROBIN

Message From Robin

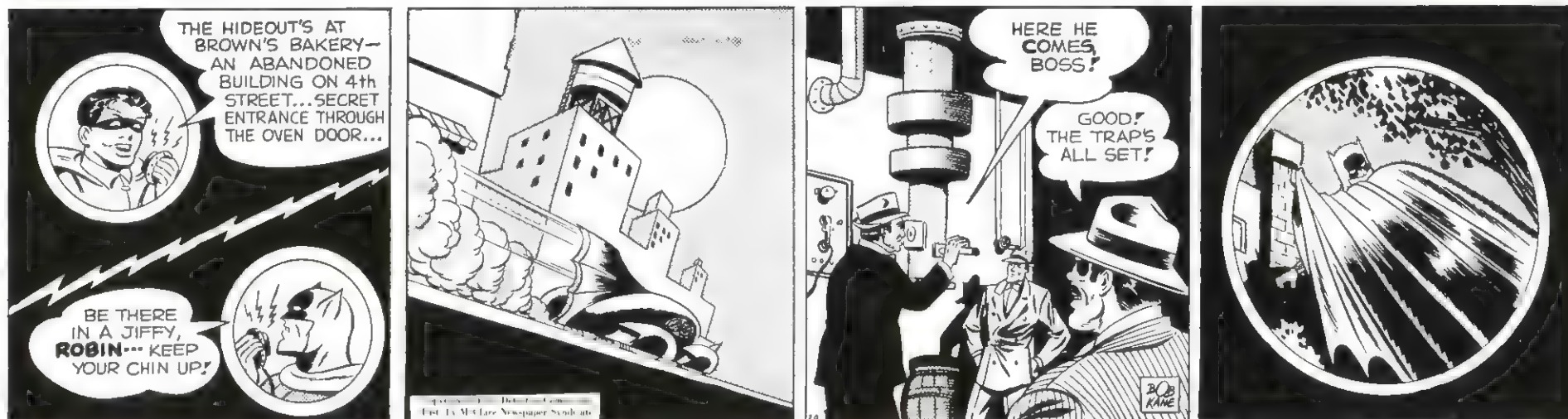
November 22, 1943 • Monday



BATMAN AND ROBIN

A Trap!

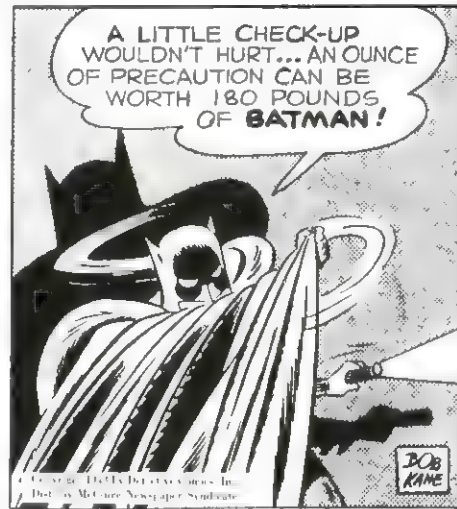
November 23, 1943 • Tuesday



BATMAN AND ROBIN

No Surprise

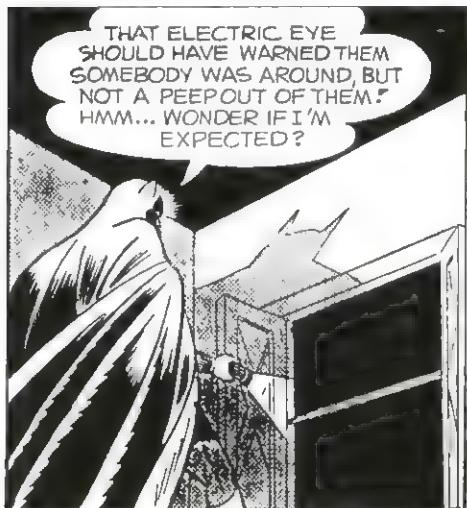
November 24, 1943 • Wednesday



BATMAN AND ROBIN

Noisy Entrance

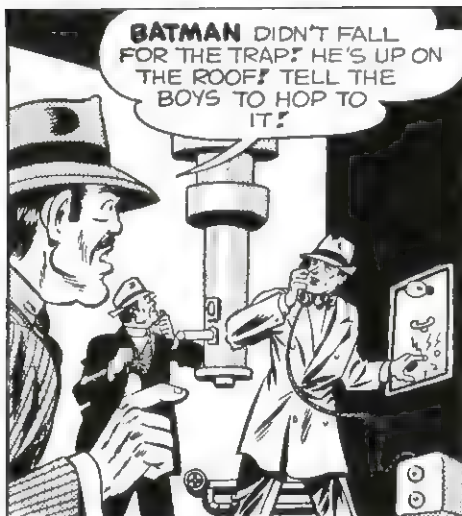
November 25, 1943 • Thursday



BATMAN AND ROBIN

Hidden Hero

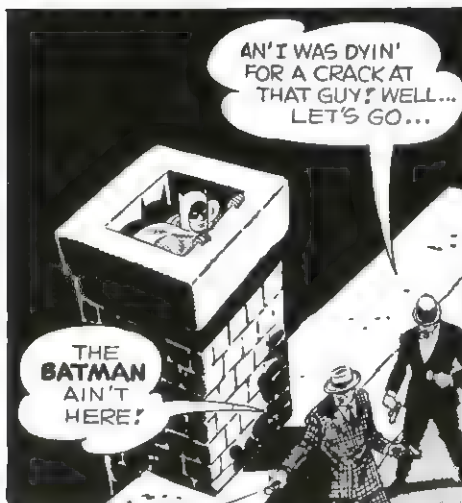
November 26, 1943 • Friday



BATMAN AND ROBIN

Two Down

November 27, 1943 • Saturday

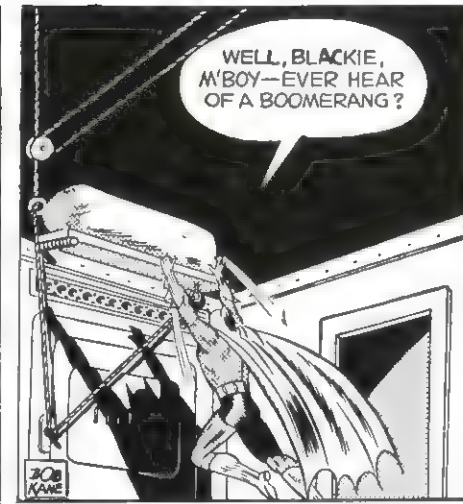
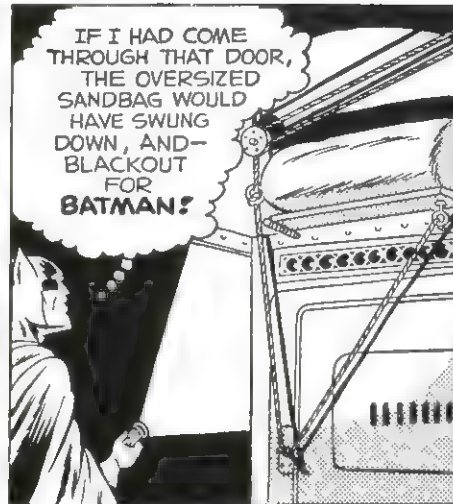
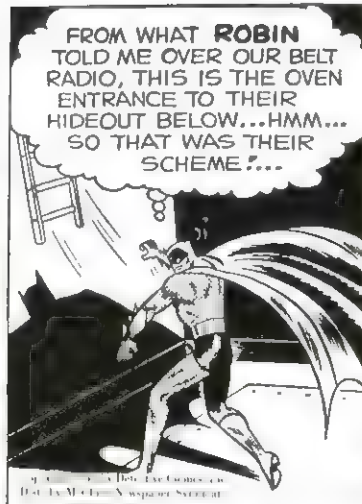
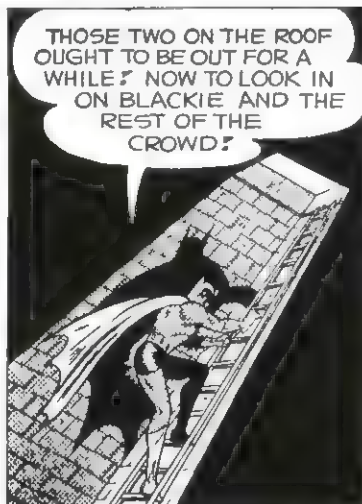


BATMAN AND ROBIN

Batman's Boomerang

November 29, 1943 • Monday

RACING-
TO THE
ABANDONED
BAKERY
WHERE **ROBIN**
IS HELD
PRISONER BY
THE GANG THAT
ENGINEERED
THE ESCAPE
OF A DANGEROUS
CONVICT,
BATMAN
HAS AVOIDED
A TRAP SET
FOR HIM,
AND SPRUNG
ONE OF HIS
OWN



BATMAN AND ROBIN

Slugged By A Sandbag

November 30, 1943 • Tuesday



BATMAN AND ROBIN

Over And Out

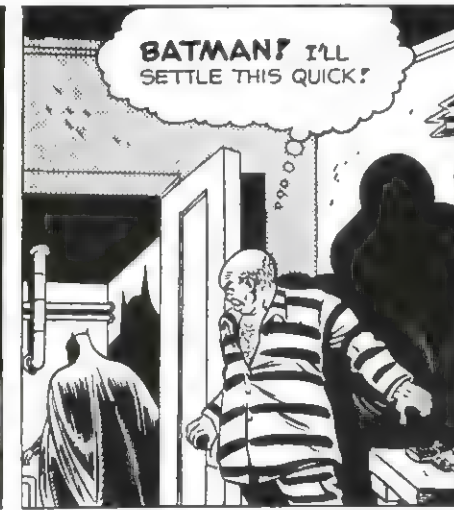
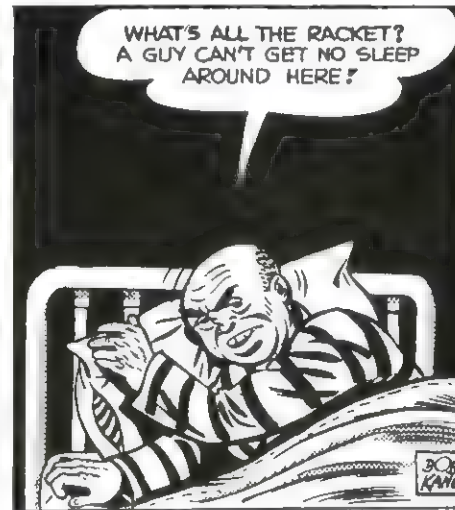
December 1, 1943 • Wednesday



BATMAN AND ROBIN

Rude Awakening

December 2, 1943 • Thursday



BATMAN AND ROBIN



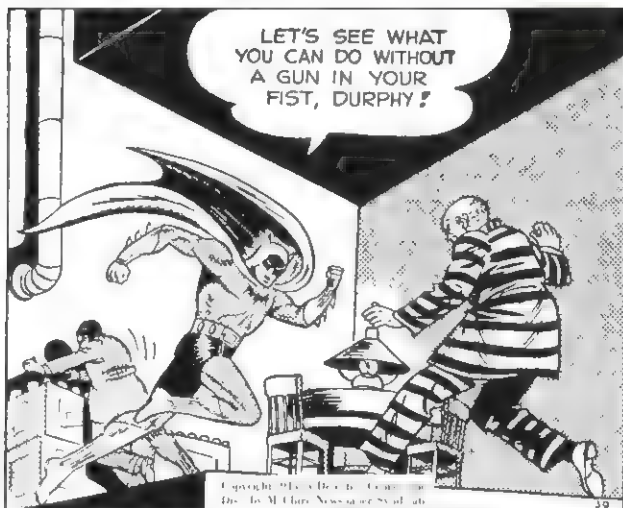
Lucky Break?



December 3, 1943 • Friday



BATMAN AND ROBIN

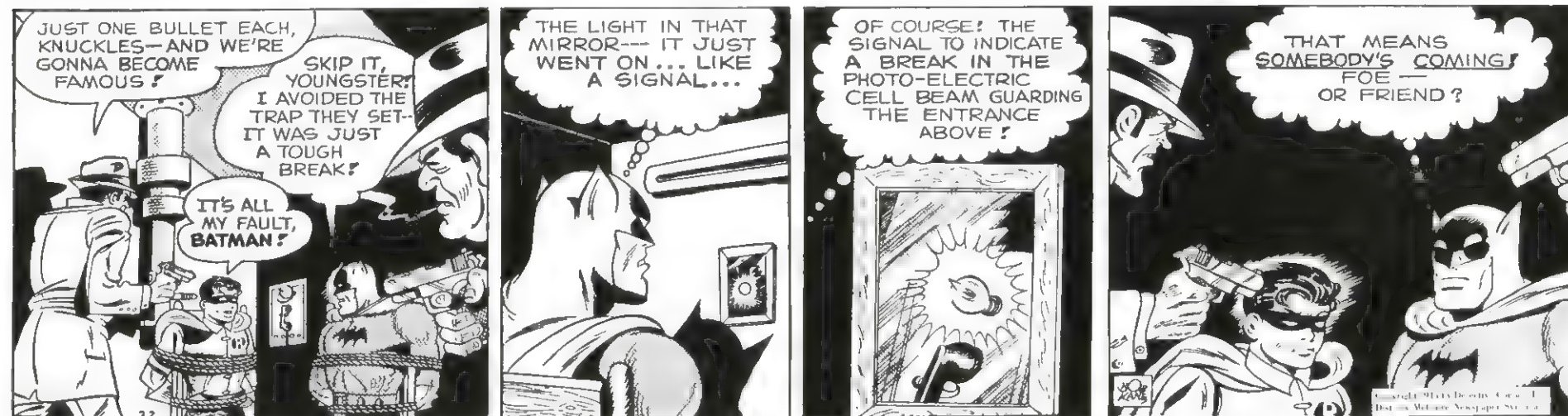


Perfect Pitch



December 4, 1943 • Saturday

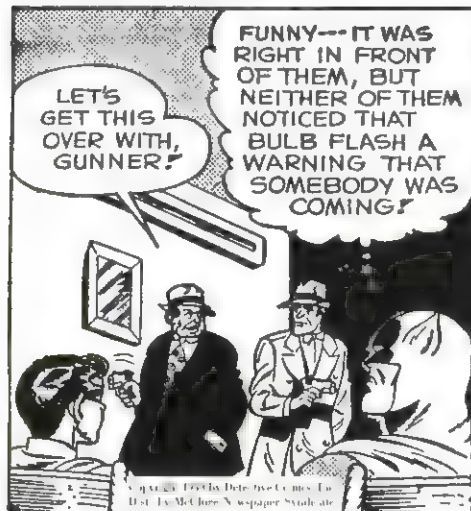




BATMAN AND ROBIN

A Tack Attack

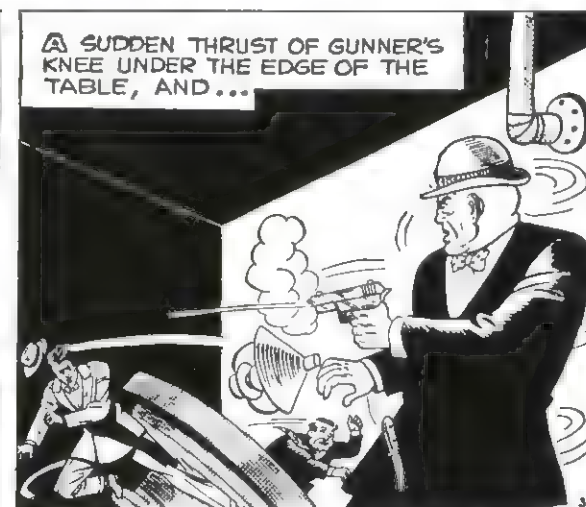
December 8, 1943 • Wednesday

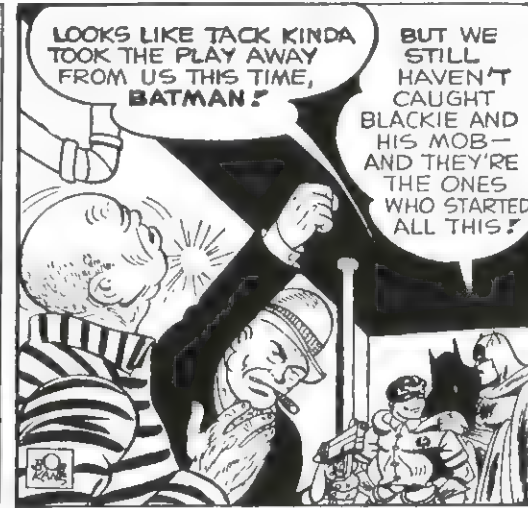
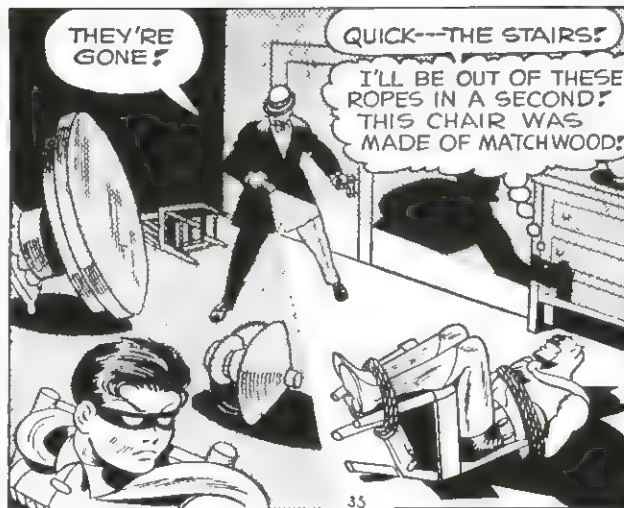


BATMAN AND ROBIN

Blackout

December 9, 1943 • Thursday



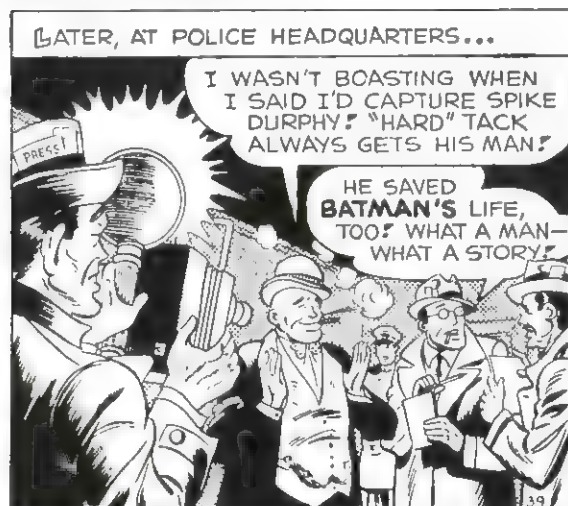




BATMAN AND ROBIN

What Next?

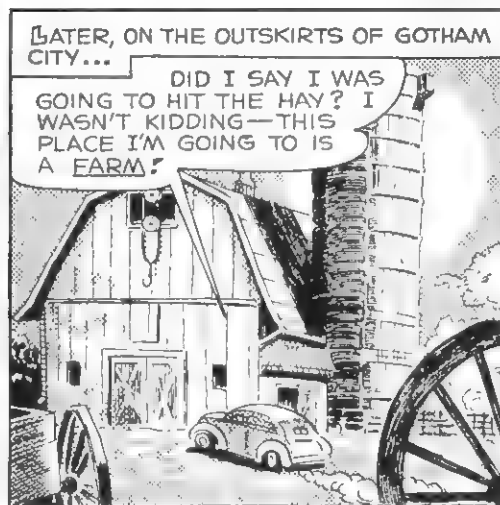
December 15, 1943 • Wednesday



BATMAN AND ROBIN

Blackie's Pals

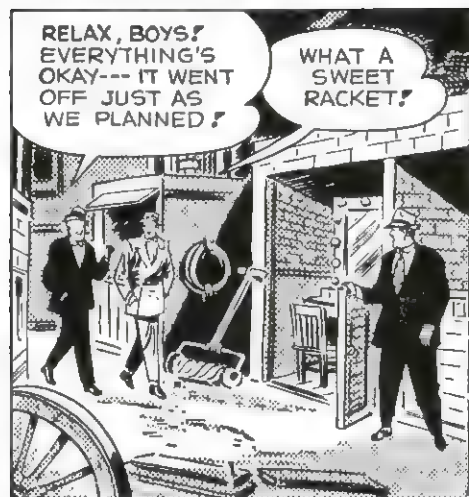
December 16, 1943 • Thursday



BATMAN AND ROBIN

Repeat Performance

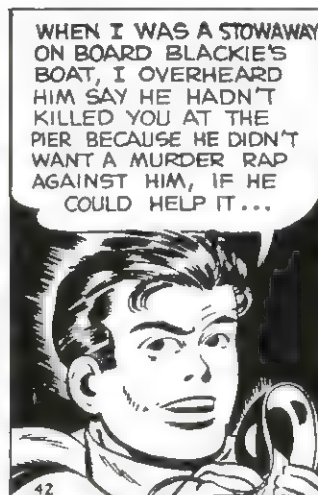
December 17, 1943 • Friday

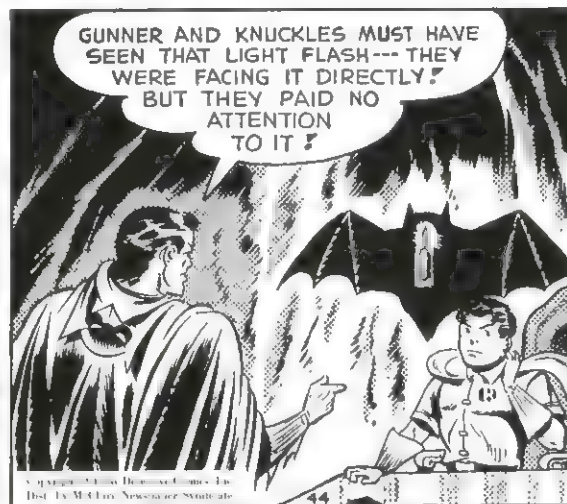
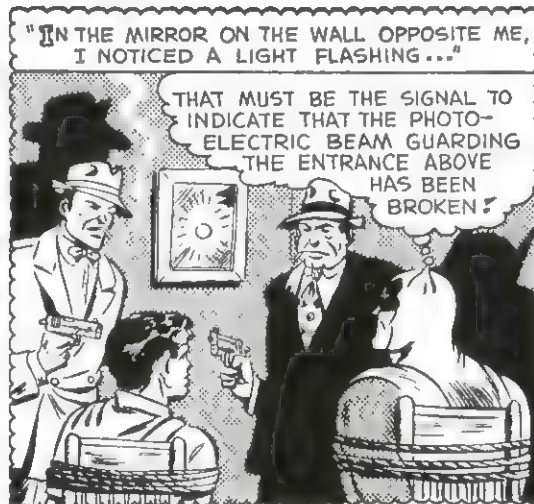
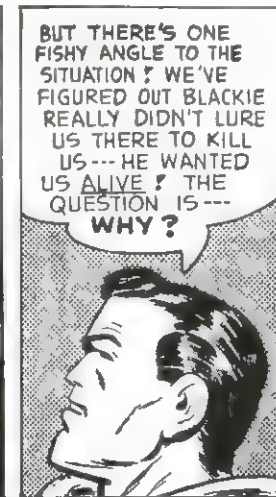
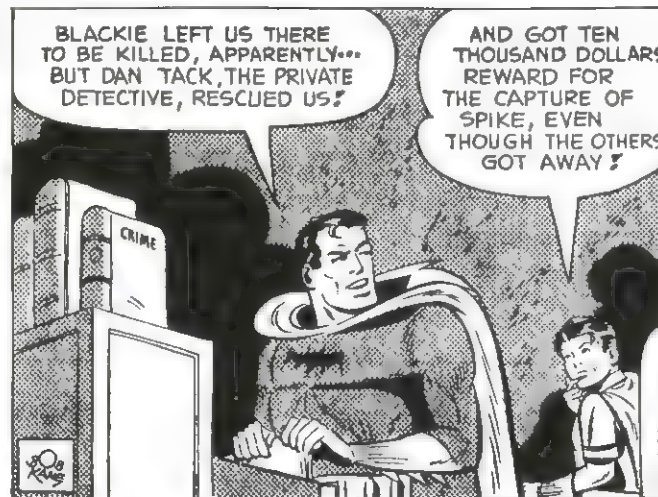


BATMAN AND ROBIN

Odd Coincidence

December 18, 1943 • Saturday





BATMAN AND ROBIN

Back To The Bakery

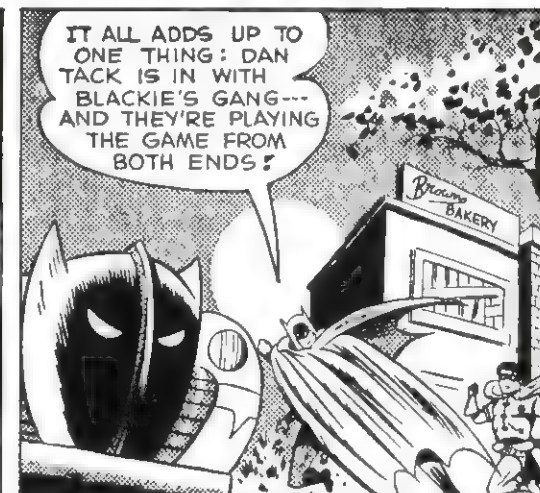
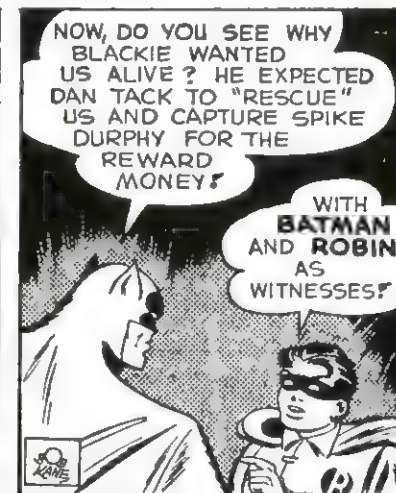
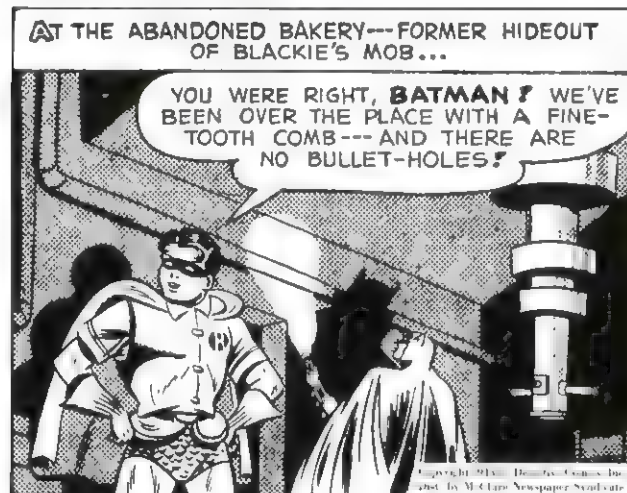
December 22, 1943 • Wednesday



BATMAN AND ROBIN

Hoodwinked Witnesses

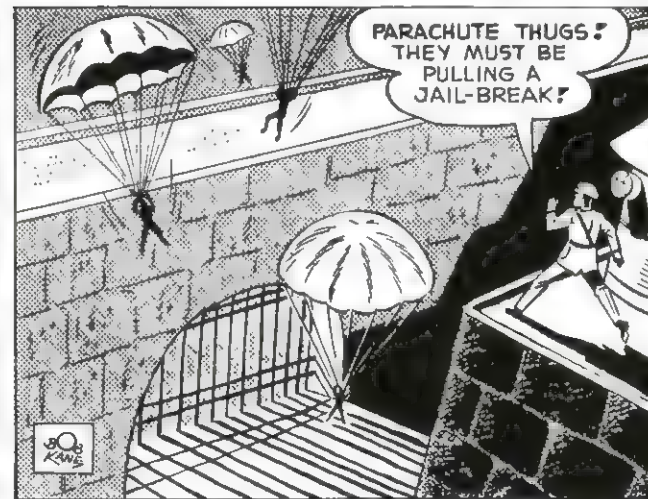
December 23, 1943 • Thursday



BATMAN AND ROBIN

Break-In

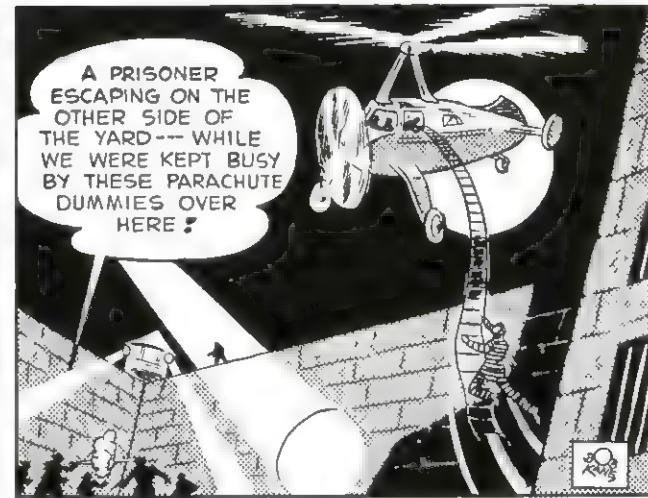
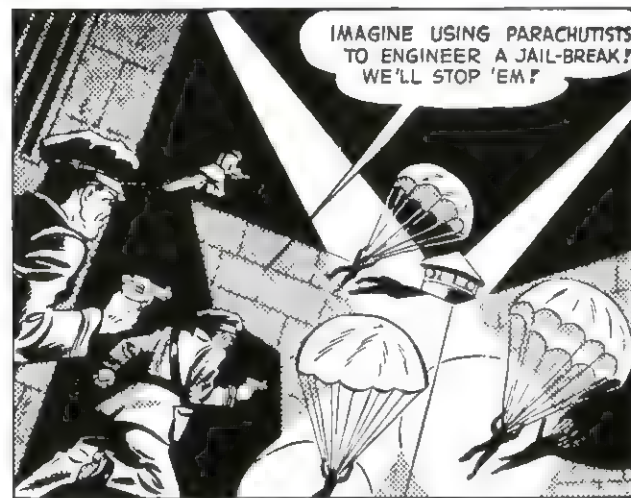
December 24, 1943 • Friday



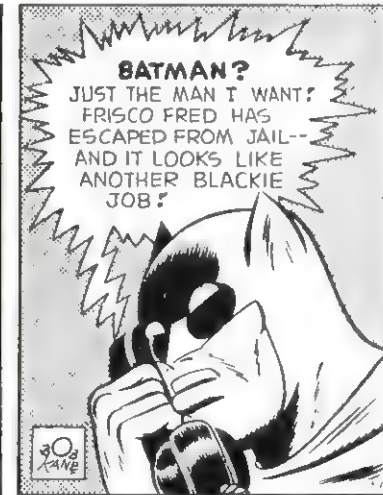
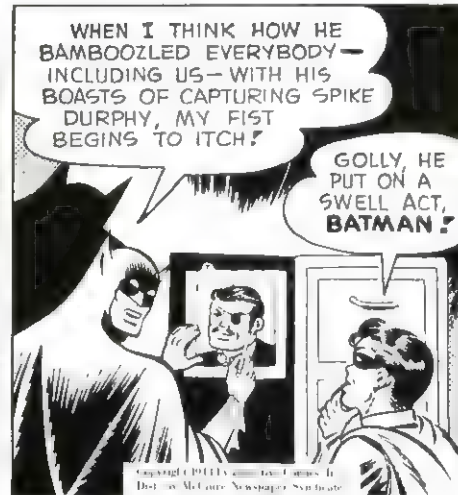
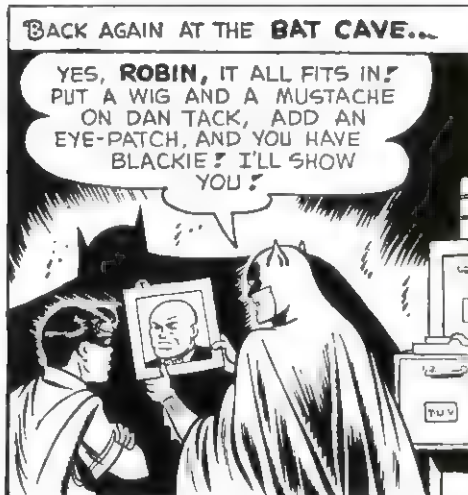
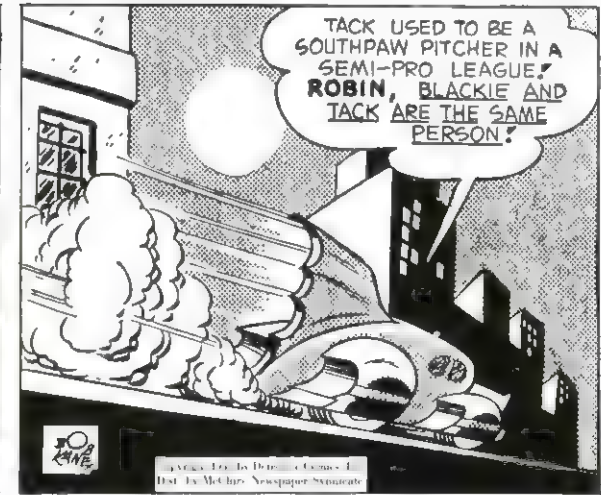
BATMAN AND ROBIN

Too Many Dummies

December 25, 1943 • Saturday



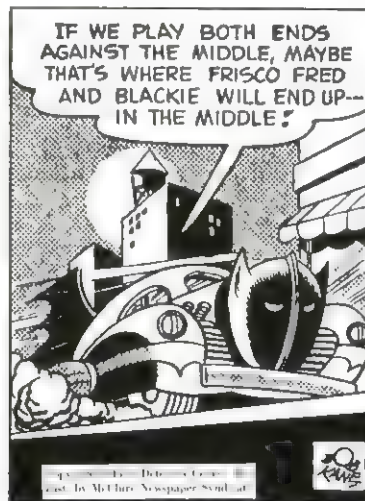
SHREWD SLEUTHING HAS CONVINCED **BATMAN** AND **ROBIN** THAT DAN TACK, THE PRIVATE DETECTIVE WHO RECEIVED \$10,000 FOR THE CAPTURE OF AN ESCAPED CONVICT, IS IN LEAGUE WITH THE MOB THAT WAS PAID \$15,000 TO ENGINEER THE ESCAPE...



BATMAN AND ROBIN

Revised Gameplan

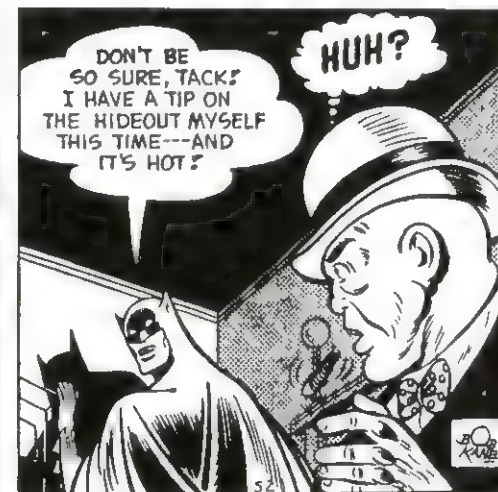
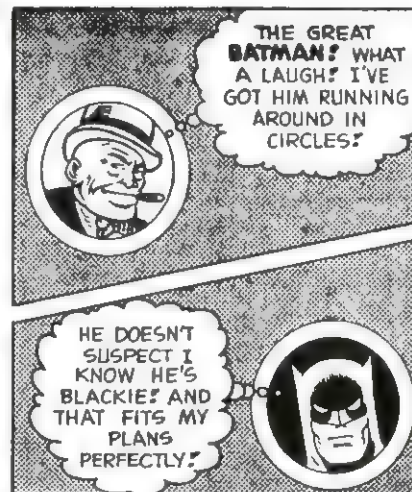
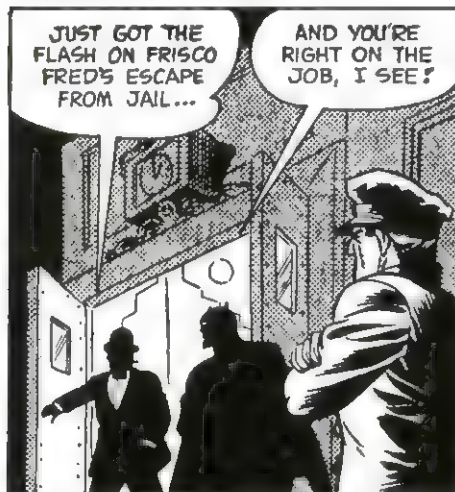
December 29, 1943 • Wednesday

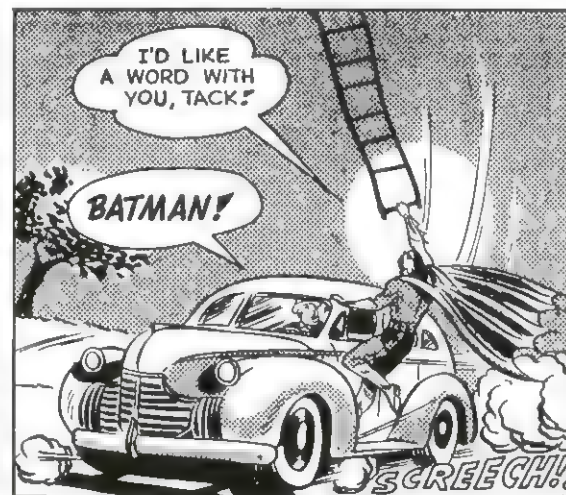


BATMAN AND ROBIN

A Hot Tip

December 30, 1943 • Thursday



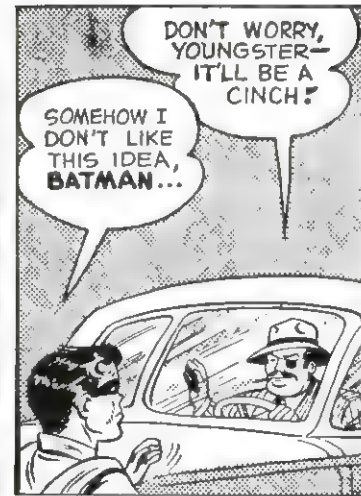
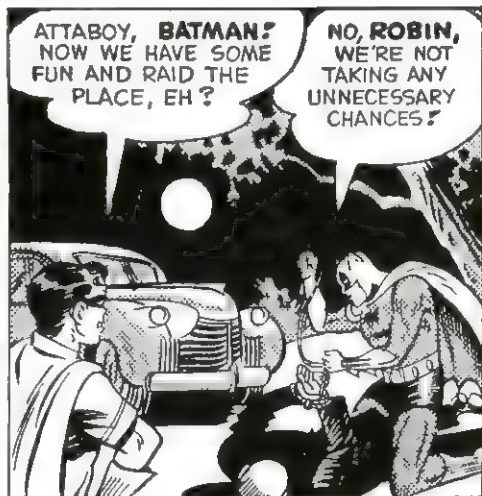


BATMAN AND ROBIN

Another Blackie

January 3, 1944 • Monday

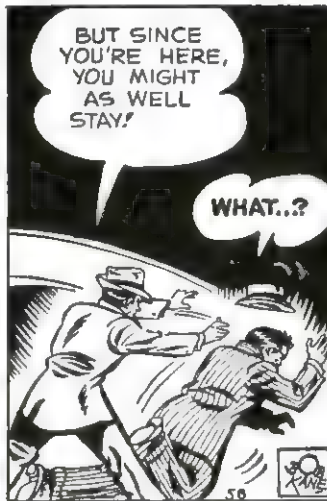
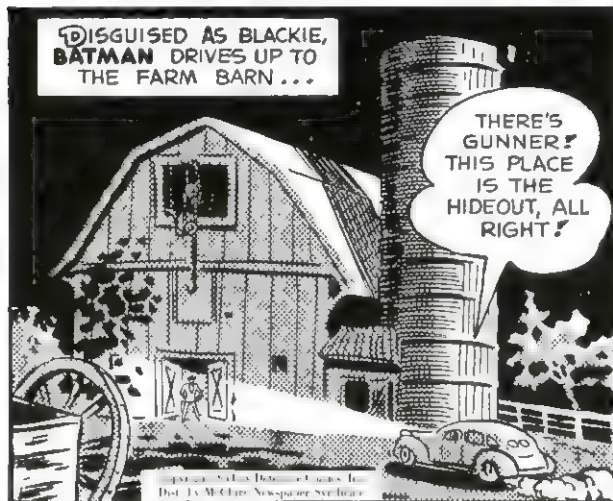
PRIVATE DETECTIVE DAN TACK—ALIAS BLACKIE, HEAD OF THE ESCAPE-RACKET GANG—HAS COME OUT ON THE SHORT END OF A SCRAP WITH **BATMAN**—AND HAS BEEN TRICKED INTO REVEALING HIS NEW HIDEOUT...



BATMAN AND ROBIN

Bad Disguise?

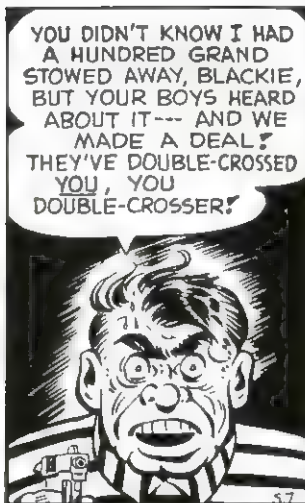
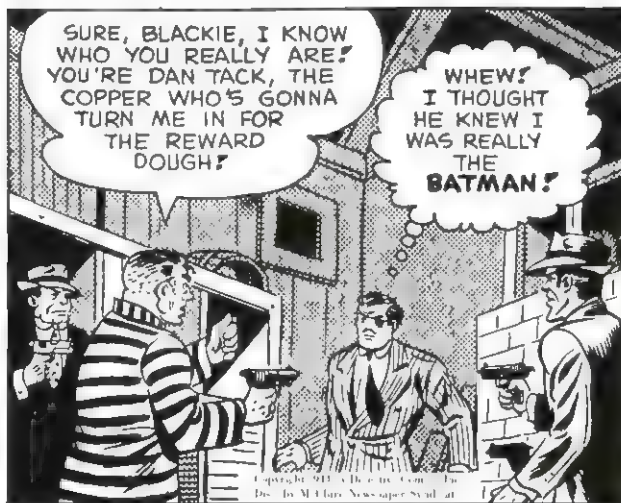
January 4, 1944 • Tuesday



BATMAN AND ROBIN

Last Chance

January 5, 1944 • Wednesday



BATMAN AND ROBIN

Fake Felon

January 6, 1944 • Thursday



BATMAN AND ROBIN

QuickThinking

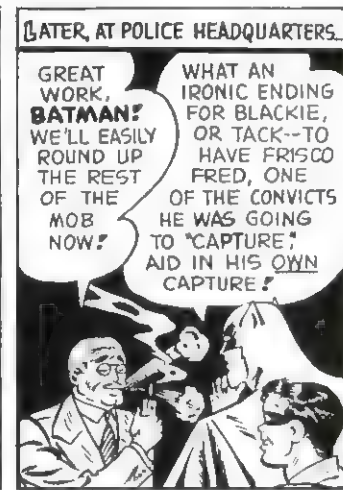
January 7, 1944 • Friday

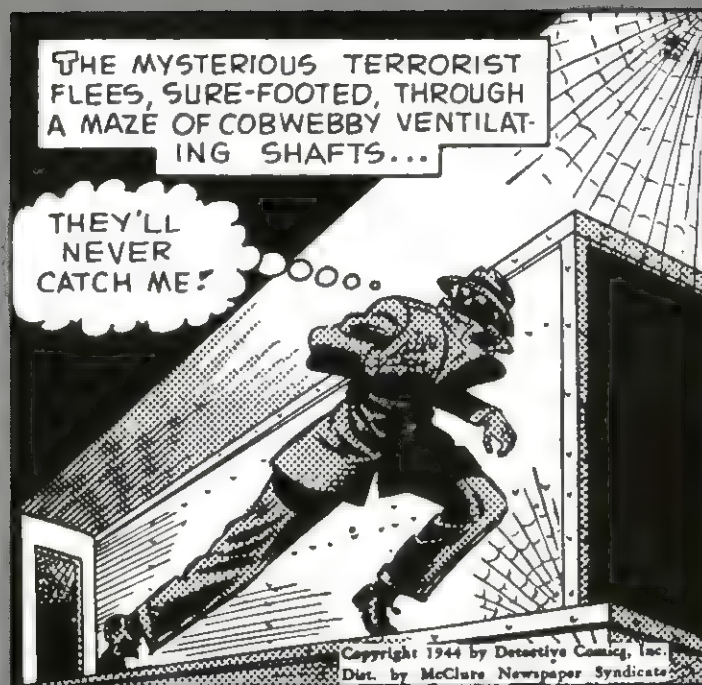


BATMAN AND ROBIN

Three-In-One

January 8, 1944 • Saturday





Chapter II The Phantom Terrorist

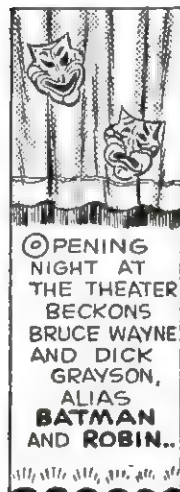
Writer: Bill Finger.

Pencils: Bob Kane.

Inking and Craftint embellishment: Charles Paris.

Lettering was done in the DC bullpen.

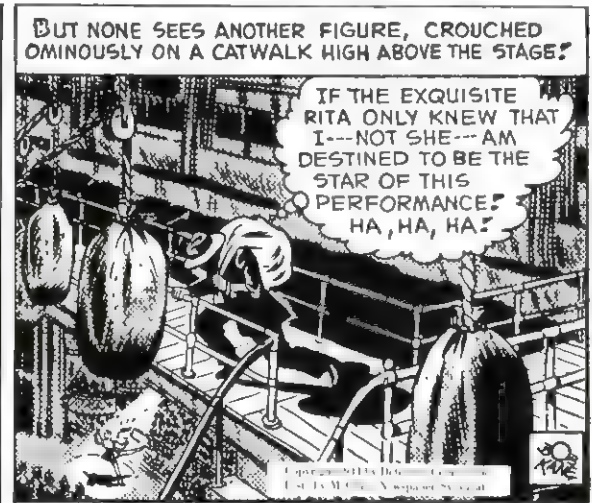
Editor: Jack Schiff.



BATMAN AND ROBIN

Catwalk Prowler

January 12, 1944 • Wednesday

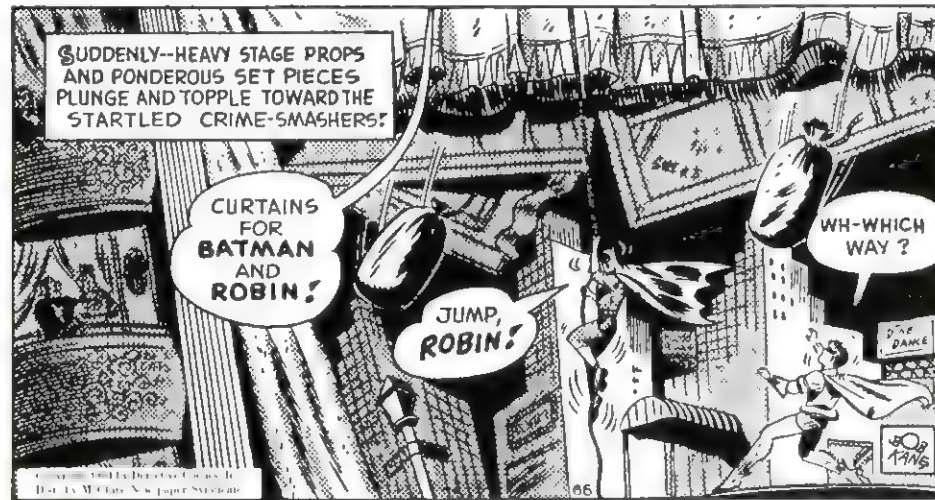
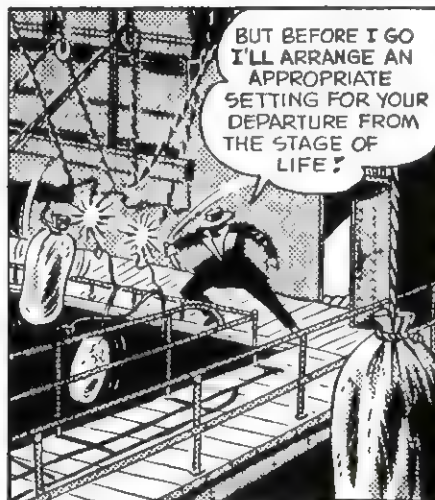
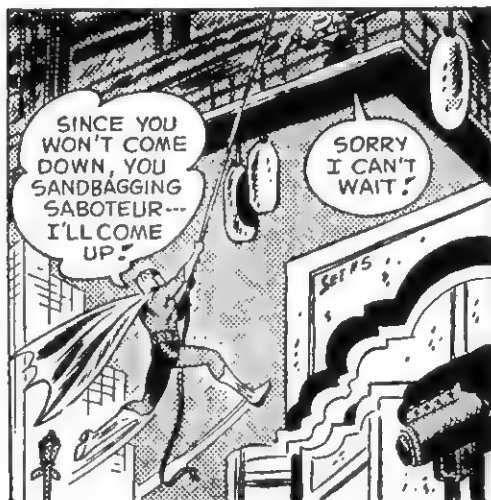
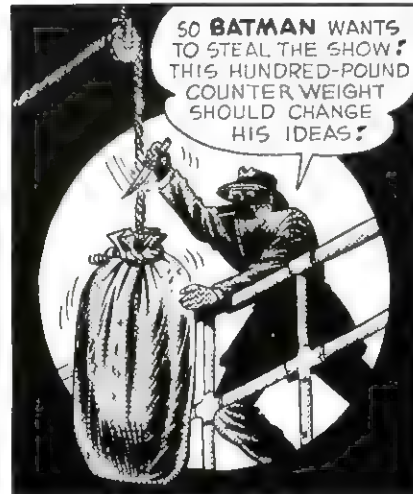


BATMAN AND ROBIN

Time For A Change

January 13, 1944 • Thursday





BATMAN AND ROBIN

Crashing Climax

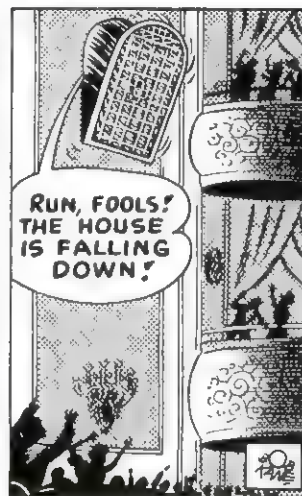
January 17, 1944 • Monday



BATMAN AND ROBIN

Evil Intent

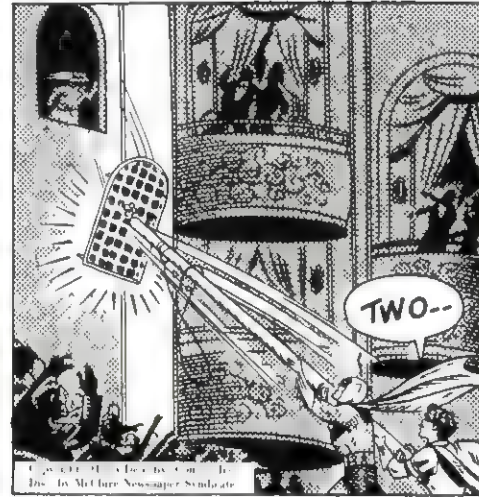
January 18, 1944 • Tuesday



BATMAN AND ROBIN

Fast Work

January 19, 1944 • Wednesday



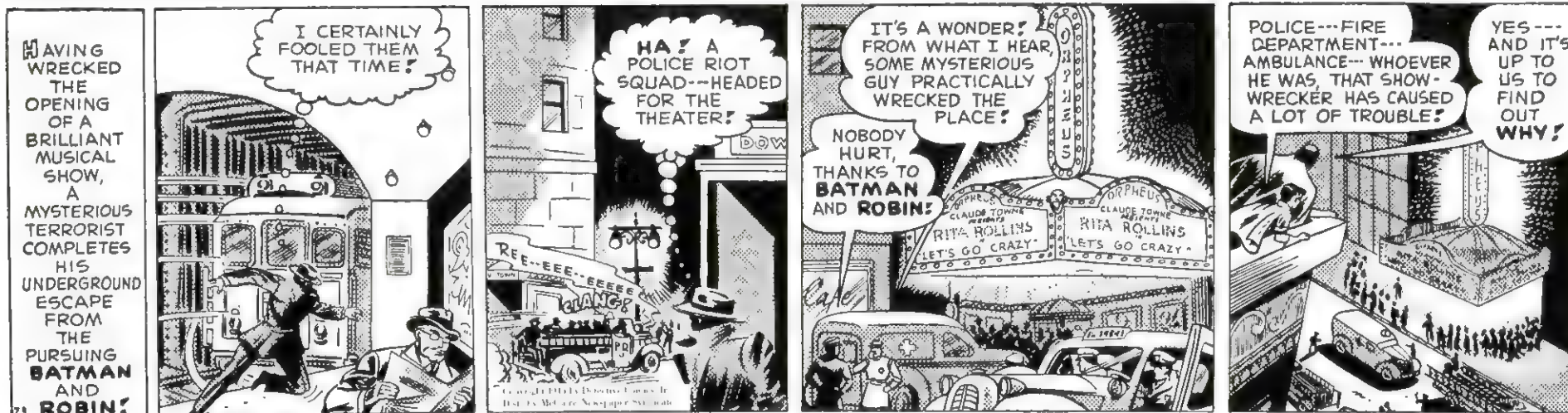
BATMAN AND ROBIN

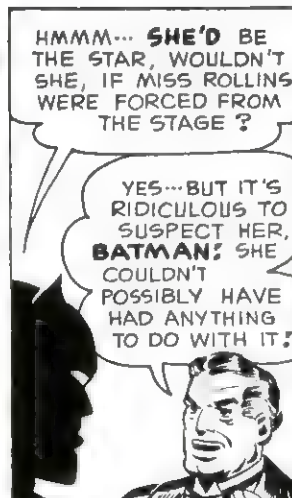
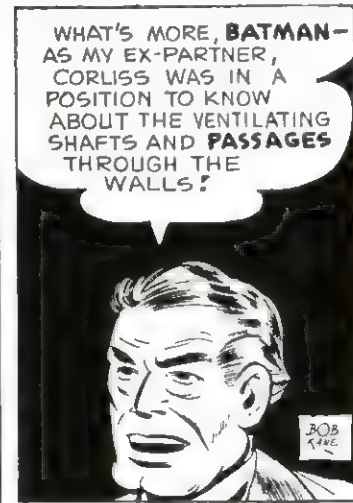
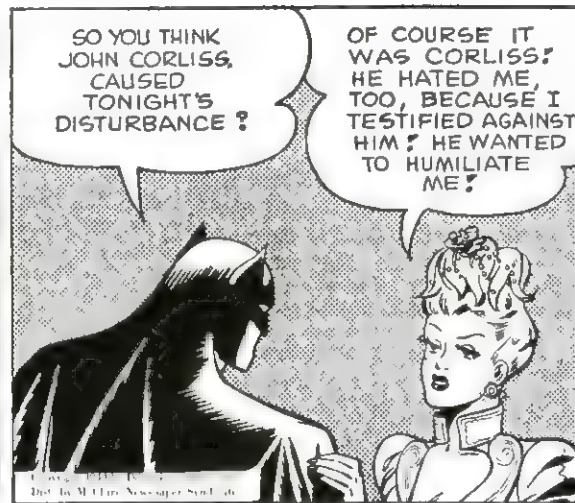
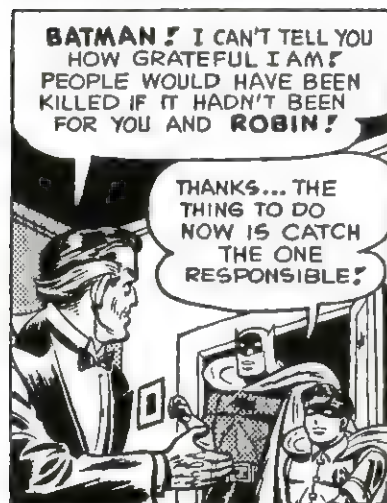
Stymied

January 20, 1944 • Thursday











AT FIRST MISTAKEN FOR THE PHANTOM TERRORIST WHO BROKE UP CLAUDE TOWNE'S NEW MUSICAL, IT NOW APPEARS THAT OLD BEN WILKES, CARETAKER OF THE ORPHEUS THEATER, WAS HIS VICTIM!

POOR OLD FELLOW-- IS HE DEAD?

WH-WHAT? WH-WHERE?

NO... HE'S COMING TO!

IF CORLISS DID IT, BEN MIGHT NOT TELL, ANYWAY! CORLISS WAS HIS BEST FRIEND!

SOMETHING HIT ME... EVERYTHING WENT BLACK...

EH? CORLISS? IF HE WAS HERE I'D STILL BE ACTING-- PLAYING GREAT TRAGIC ROLES! I WAS A STAR ONCE, YOU KNOW! PLAYED THE LEAD IN THE "PHANTOM OF THE CASTLE" AND "THE HUNCHBACK!"

REMEMBER THOSE PLAYS, BATMAN-- BOTH ABOUT WEIRD FELLOWS WHO HID IN TUNNELS AND SECRET PASSAGES AND PLAYED NOT-SO-FUNNY JOKES?

I'VE BEEN THINKING OF THEM ALL EVENING, ROBIN!

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LATER, BATMAN AND ROBIN ARE ALMOST THE LAST TO LEAVE THE THEATER...

BEN WILKES CERTAINLY LOOKED LIKE THE FELLOW WE CHASED TO THE SUBWAY! COULD HE HAVE SNEAKED BACK AND PRETENDED TO BE UNCONSCIOUS?

HE COULD HAVE?

HE ONCE PLAYED IN "THE PHANTOM OF THE CASTLE" AND "THE HUNCHBACK!" THAT WOULD BE DANDY TRAINING FOR WRECKING A SHOW!

ON THE OTHER HAND, THERE SEEM TO BE MILLIONS OF REASONS FOR SUSPECTING CORLISS!

UH-HUH!

BY THE WAY, BATMAN-- WHERE ARE WE GOING, ANYWAY?

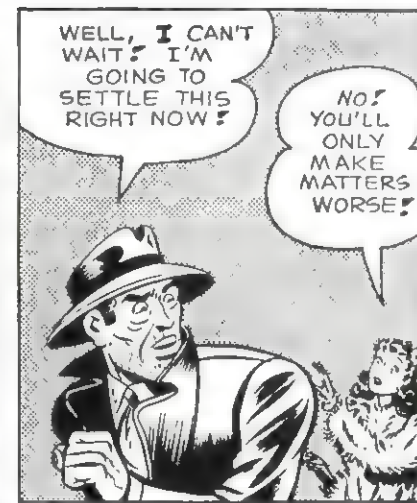
TO VISIT A YOUNG LADY WE SHOULD KNOW MORE ABOUT-- CAROL WEST, THE STAR'S UNDERSTUDY!

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BATMAN AND ROBIN

Impatient Friend

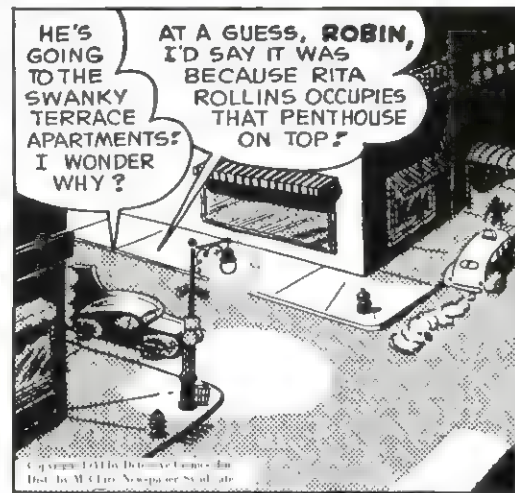
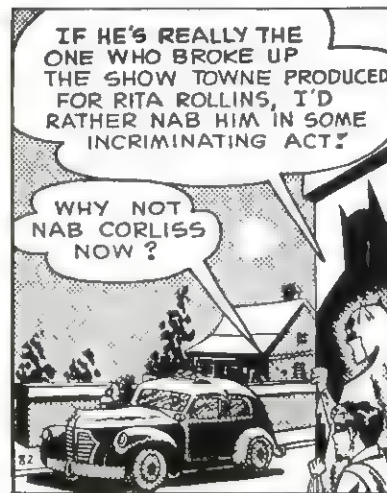
February 2, 1944 • Wednesday

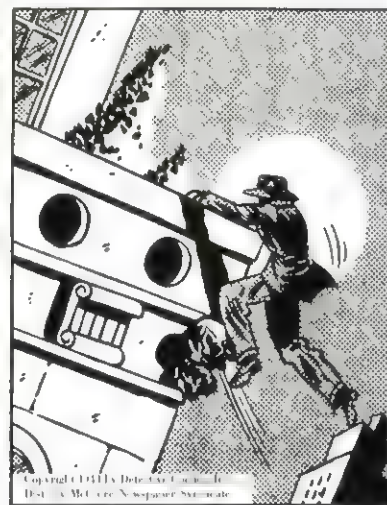
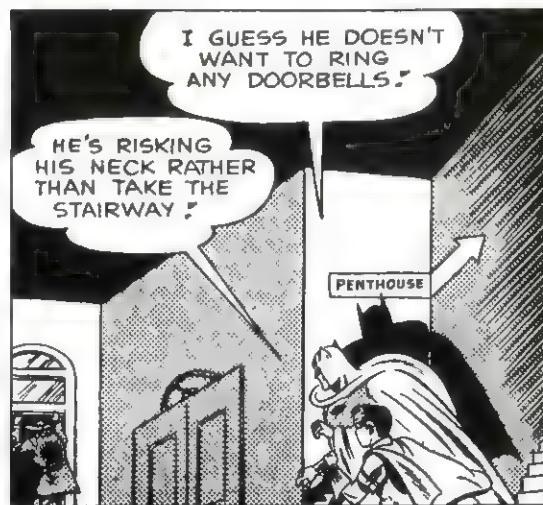


BATMAN AND ROBIN

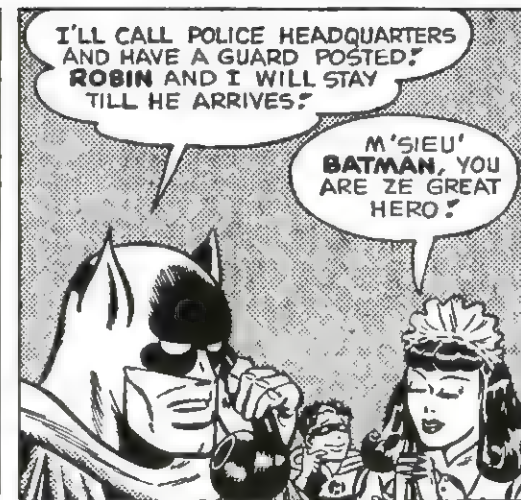
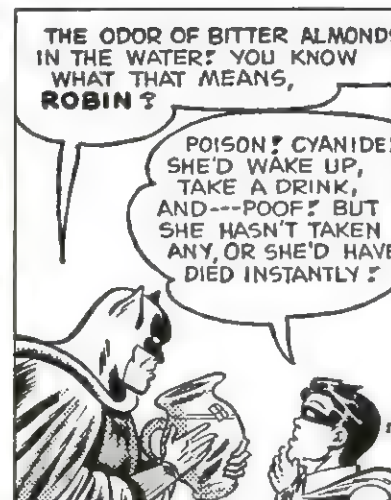
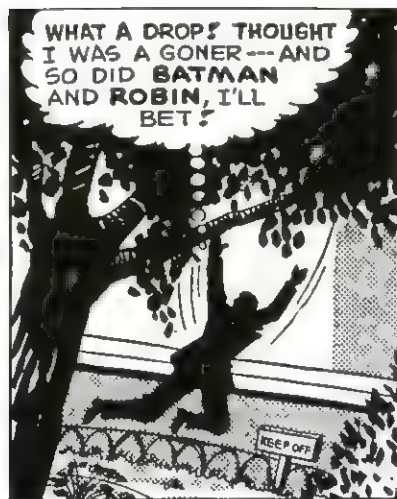
Good Guess

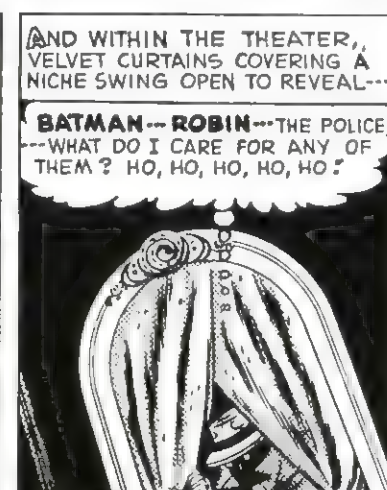
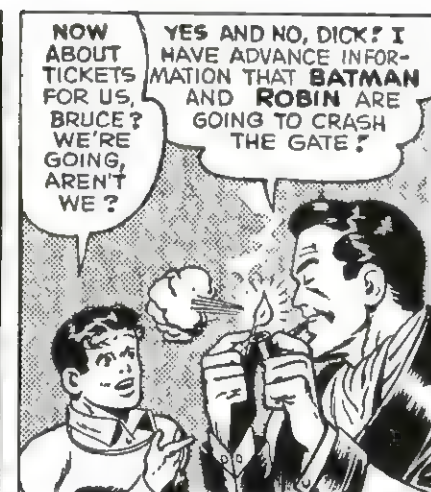
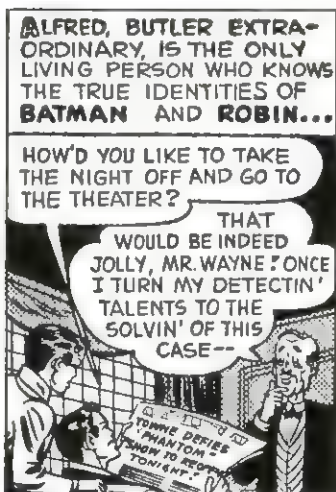
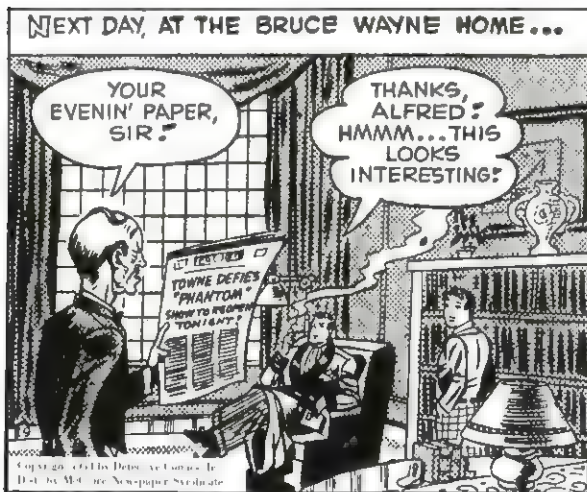
February 3, 1944 • Thursday



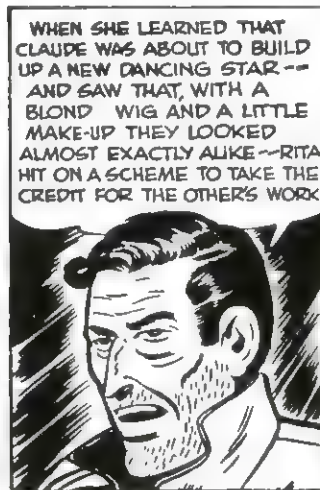


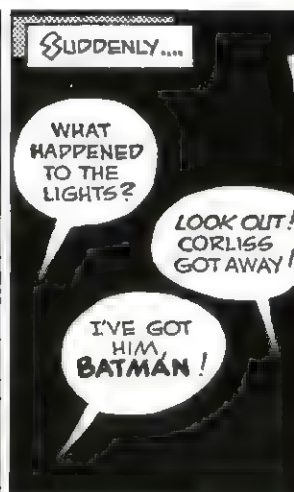
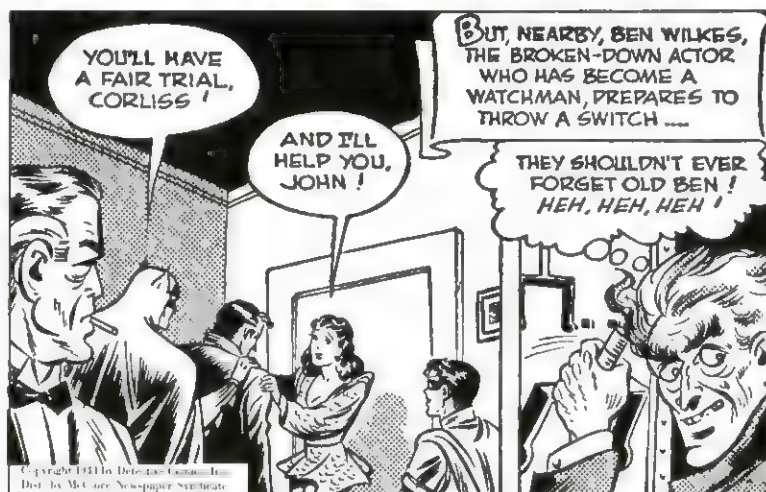
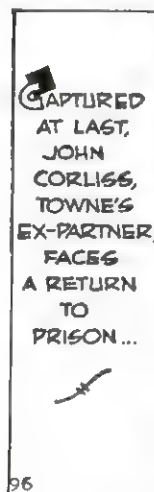
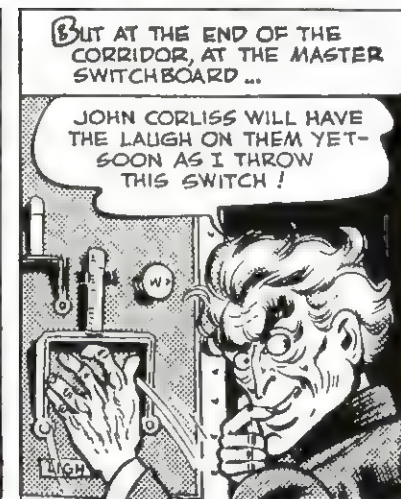
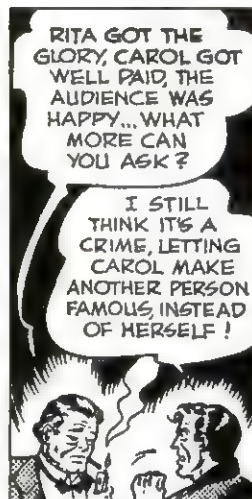








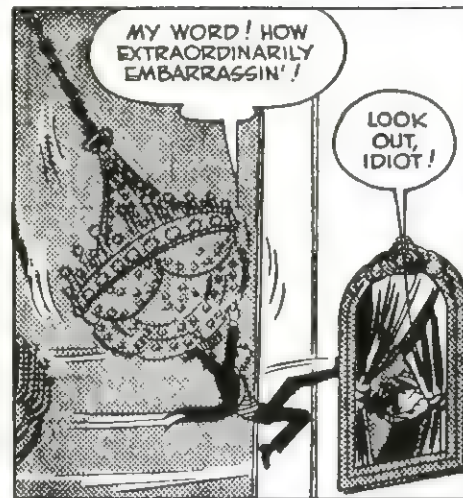


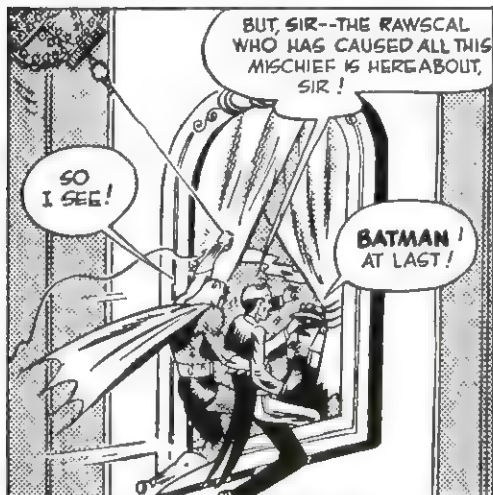
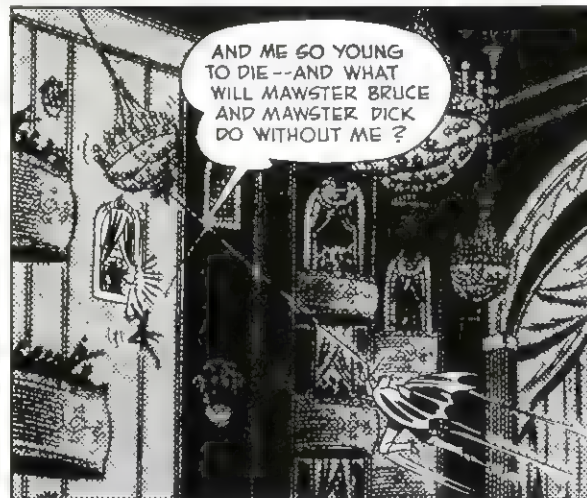




SIGHTING A SUSPICIOUS FIGURE OVERLOOKING THE AUDIENCE, ALFRED PERMITS HIS EAGERNESS TO EXCEED HIS CAUTION...

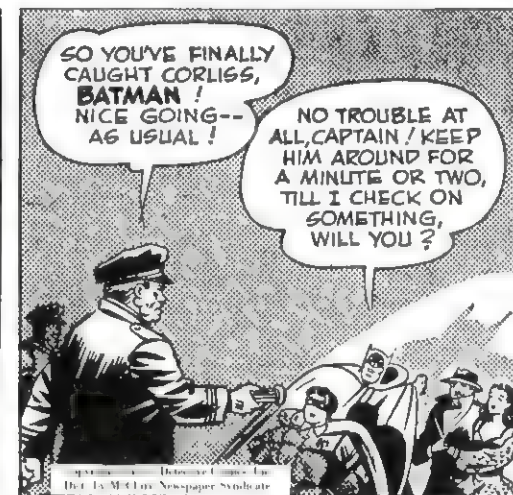
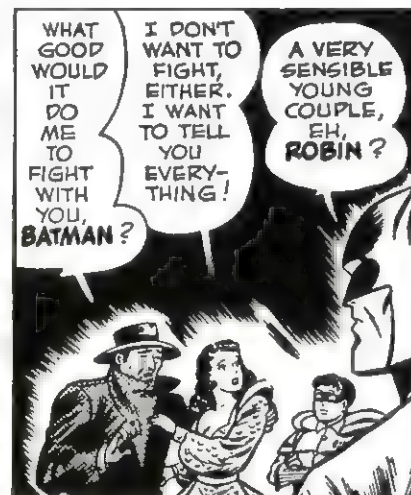
99

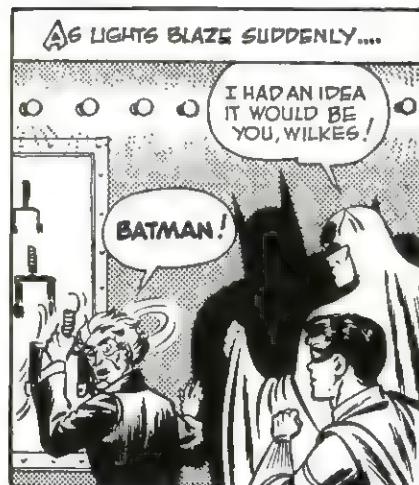
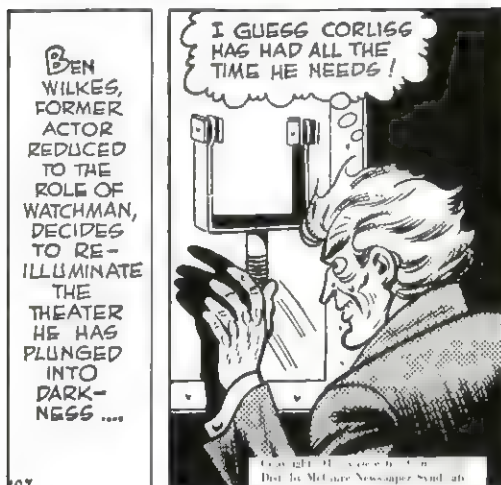


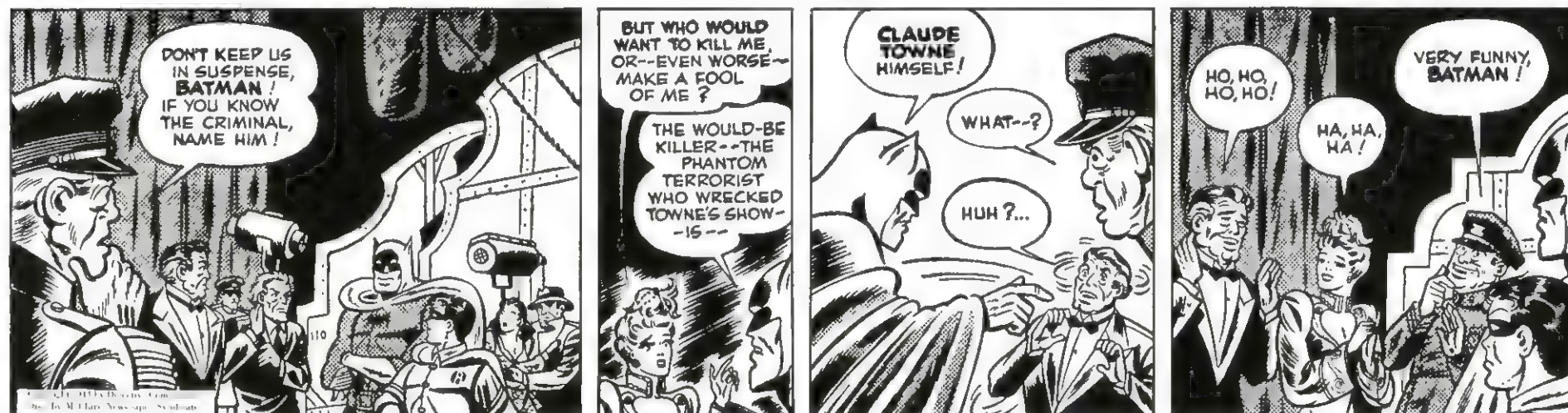


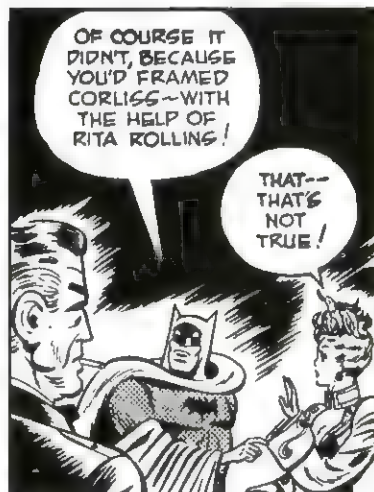
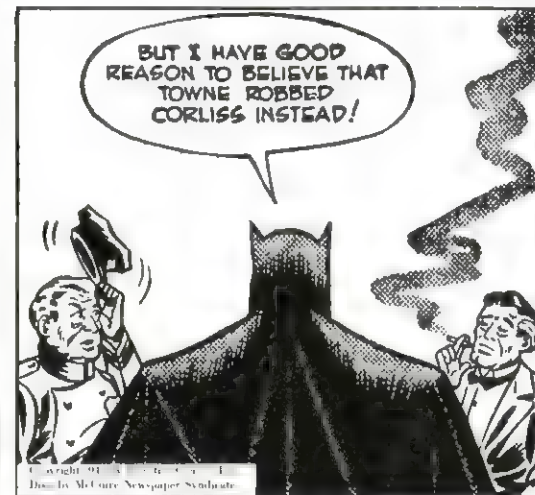
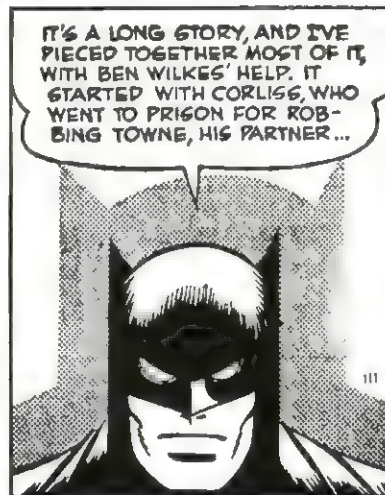
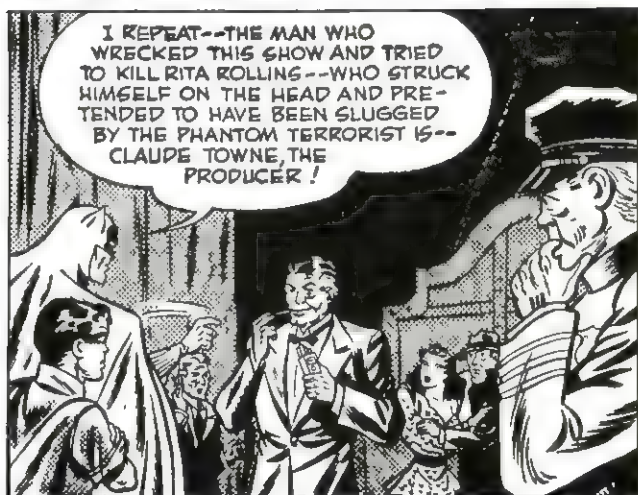


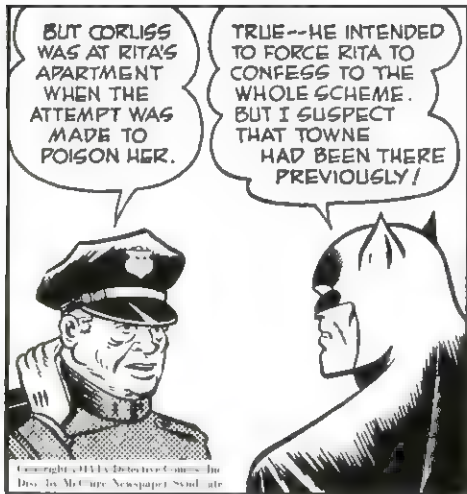
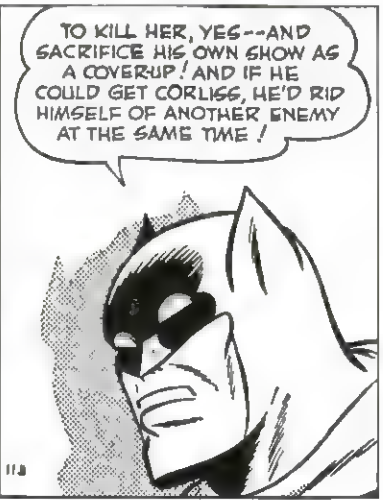
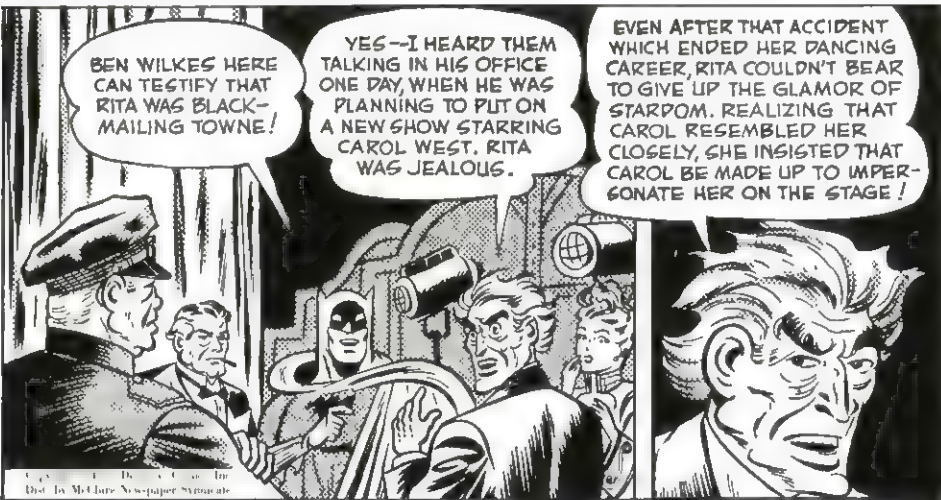
CHASING THE UNKNOWN VILLAIN ACROSS THE THEATER BALCONY, BATMAN AND ROBIN FIND--



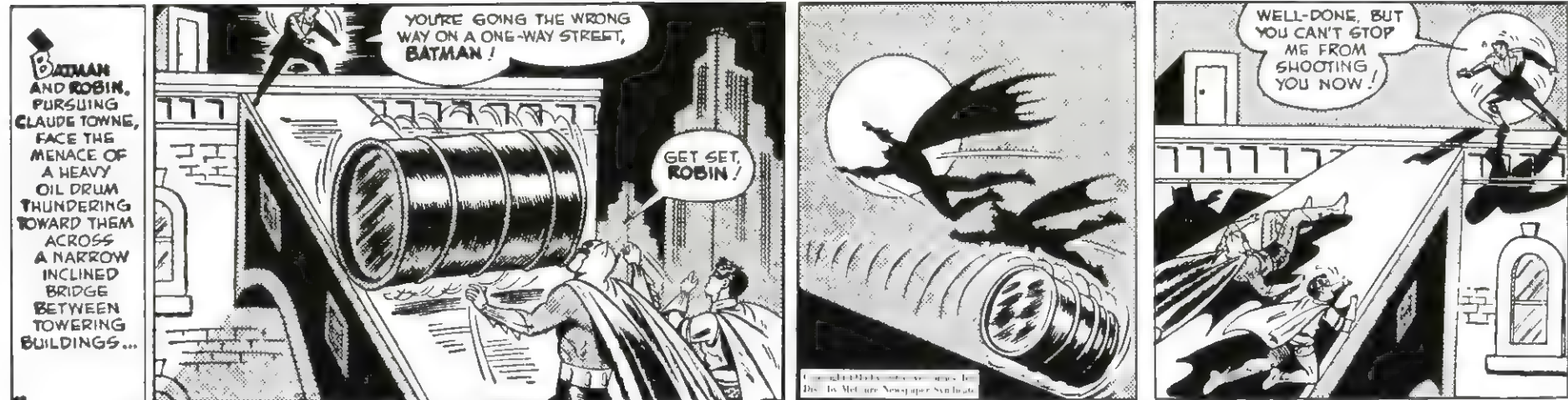


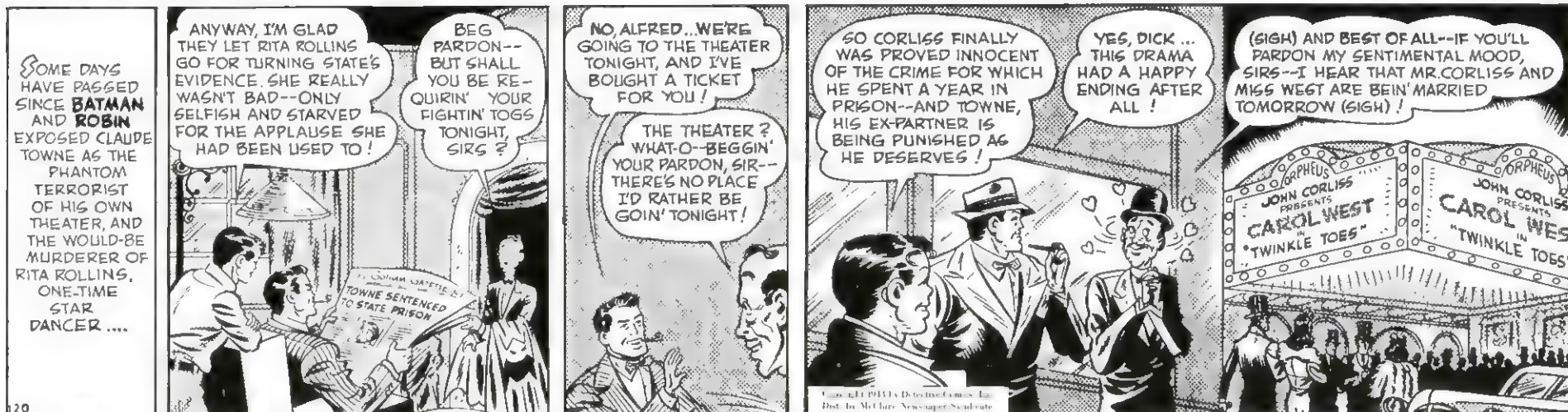


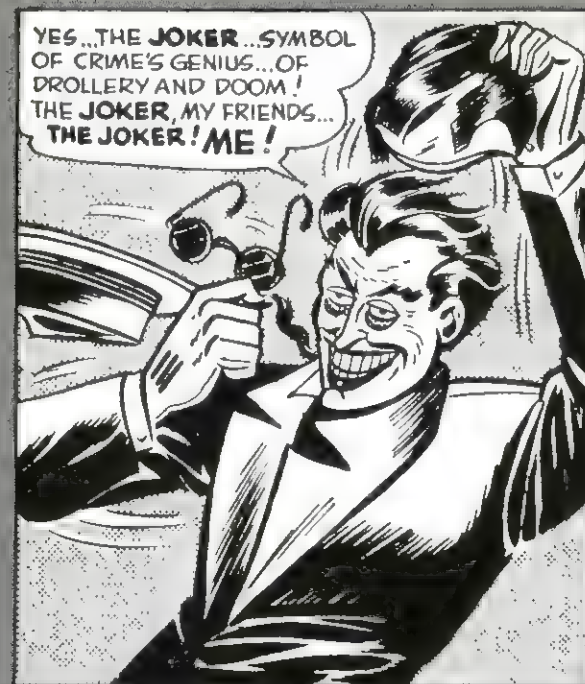












Chapter III

The Joker's Symbol Crimes

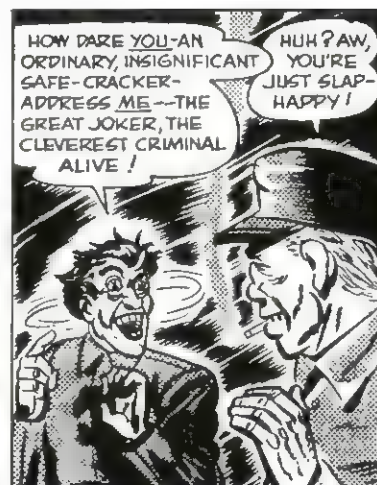
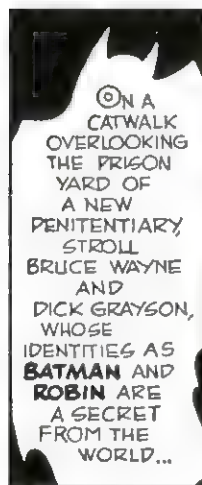
Writer: Bill Finger.

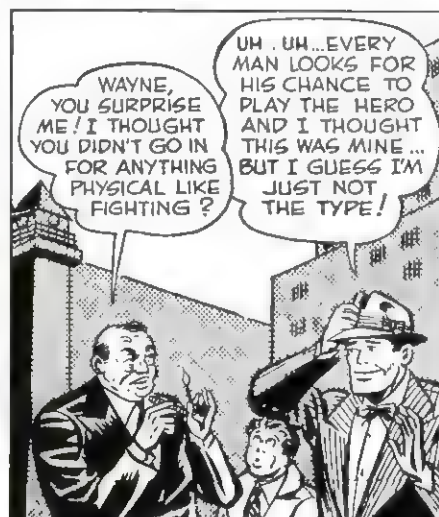
Pencils: Bob Kane.

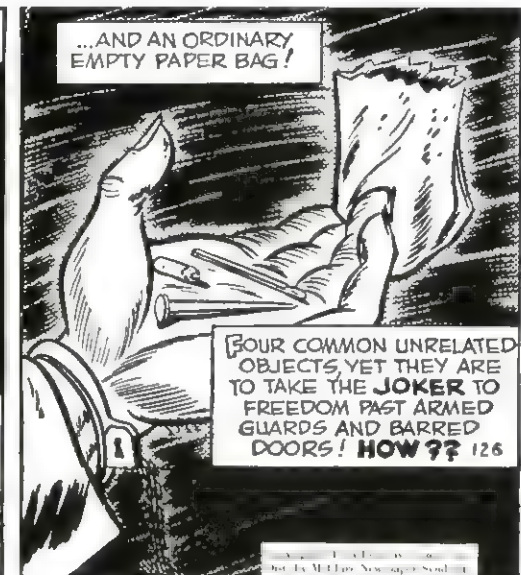
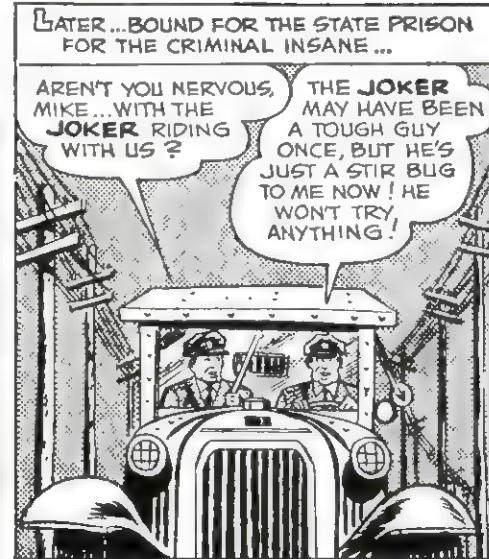
Inking and Craftint embellishment: Charles Paris.

Lettering was done in the DC bullpen.

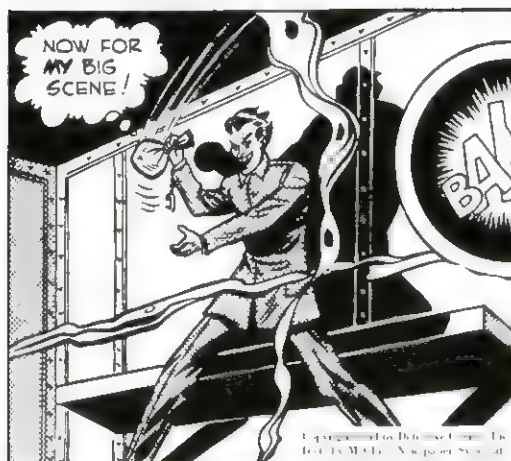
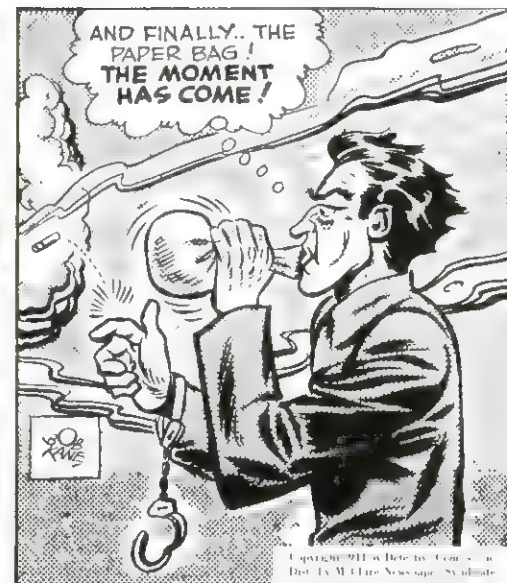
Editor: Jack Schiff.

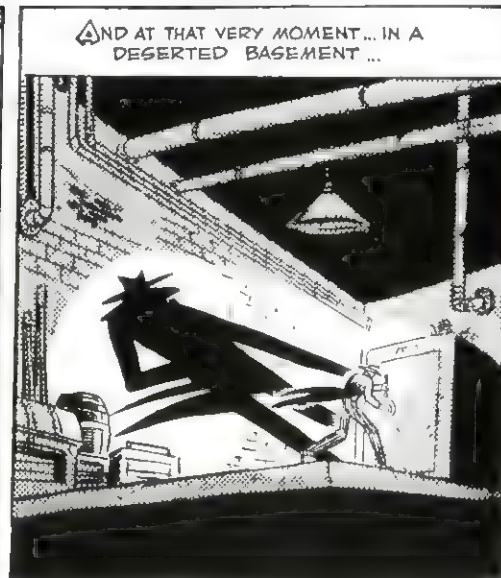
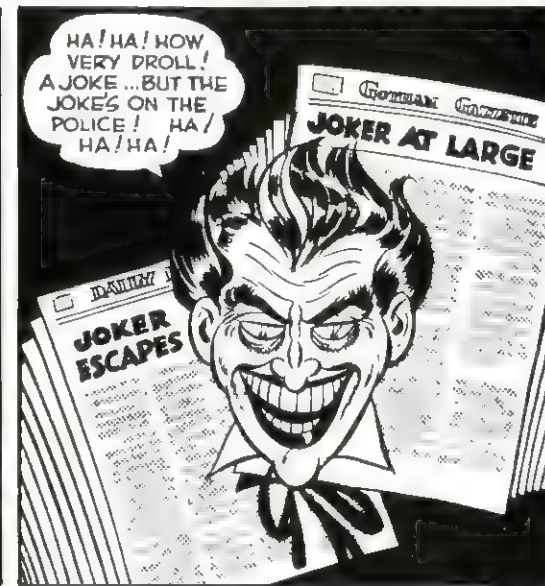
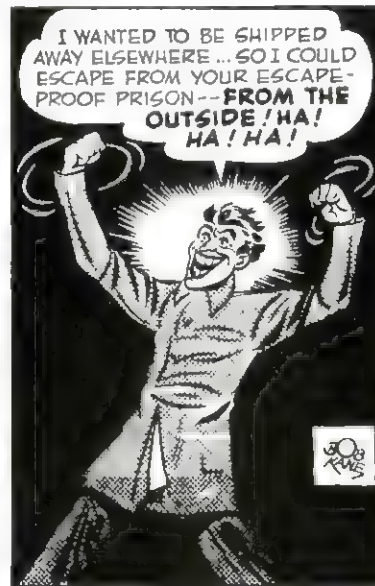
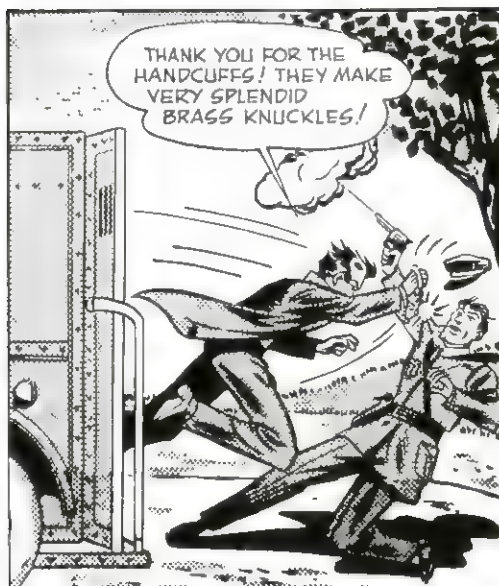


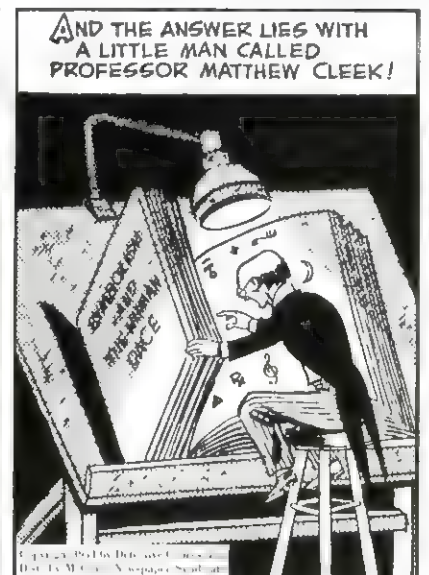
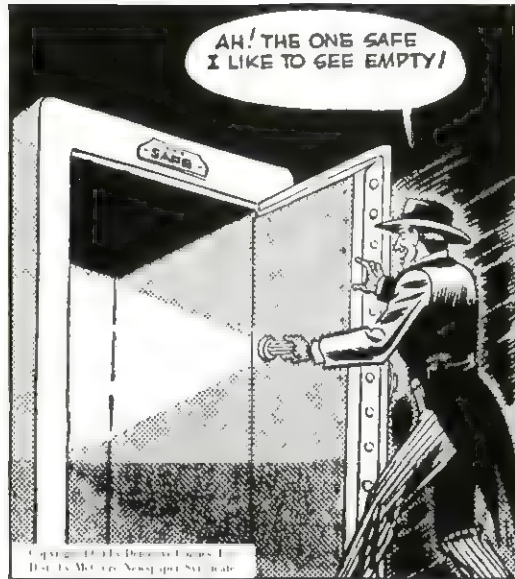




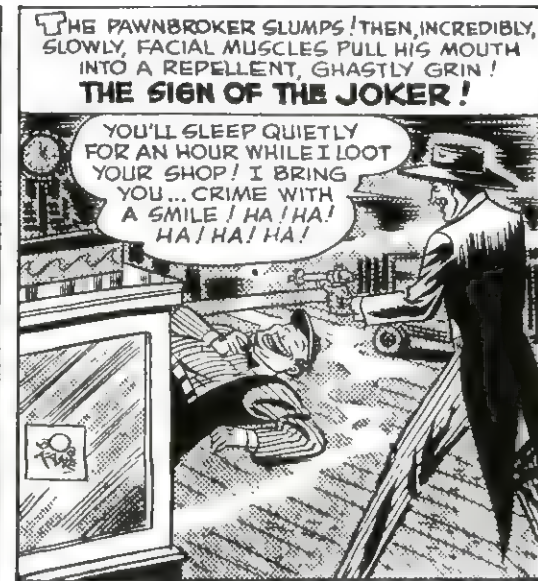
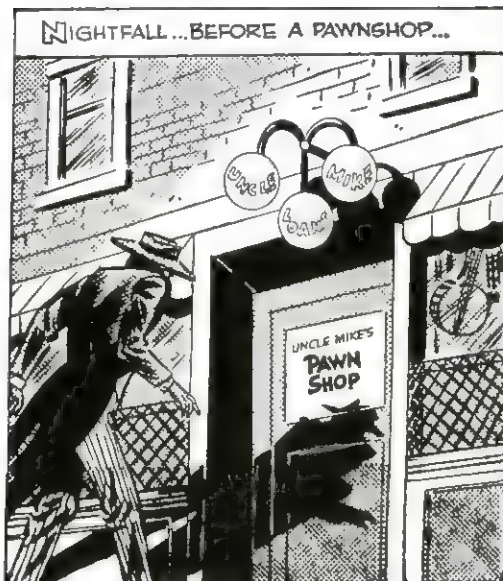
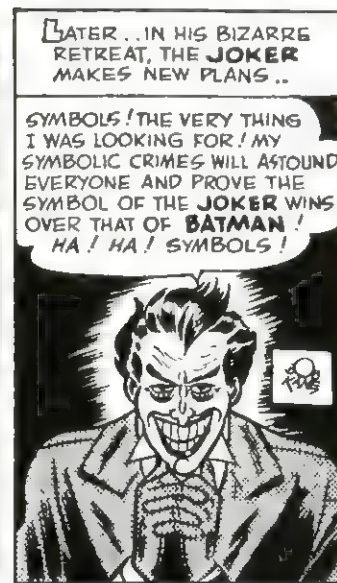
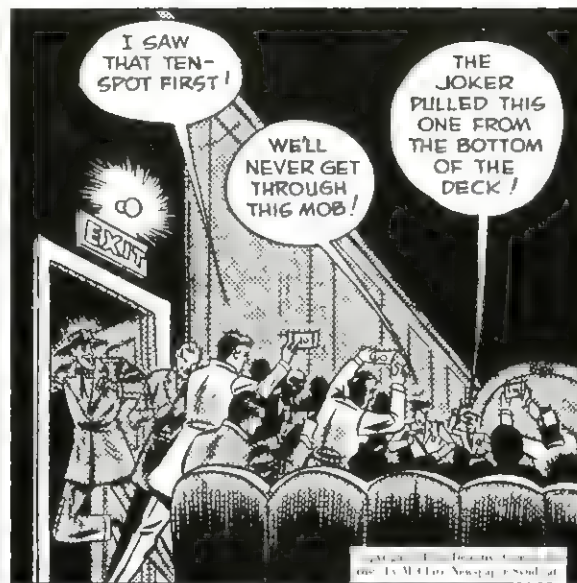
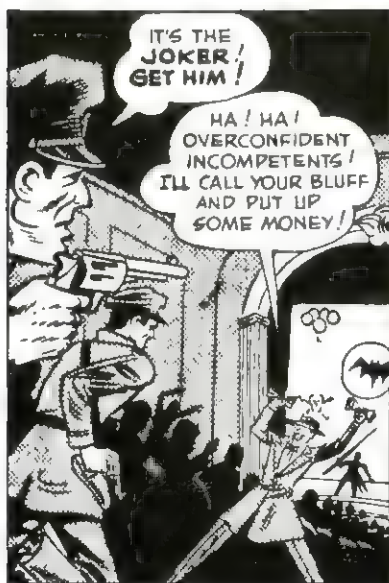
ENROUTE TO STATE PRISON FOR THE CRIMINAL INSANE, THE **JOKER**, FAMED FOE OF THE **BATMAN** AND **ROBIN**, EXTRACTS FROM HIS WAIST-BAND LINING FOUR UNRELATED OBJECTS...

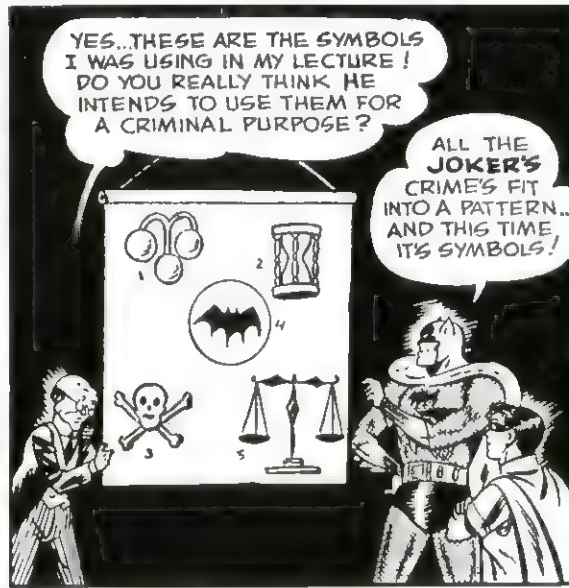
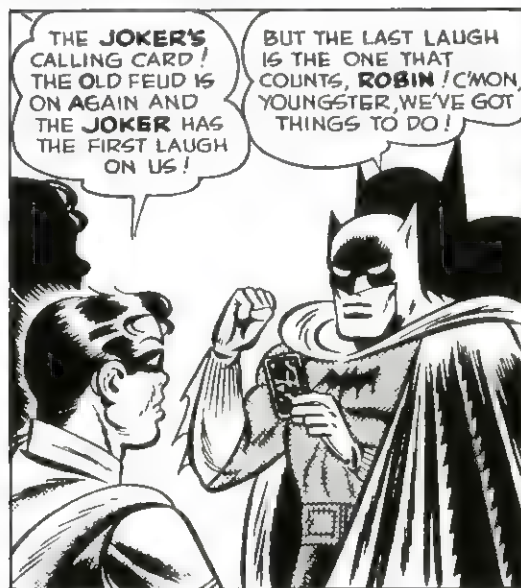
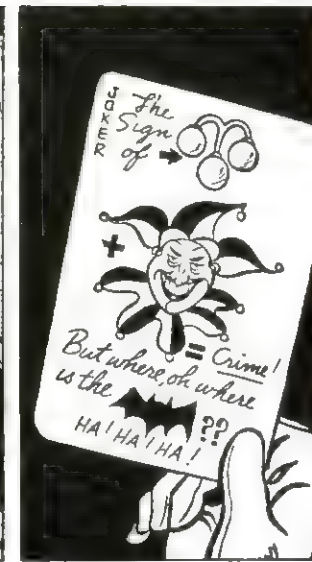






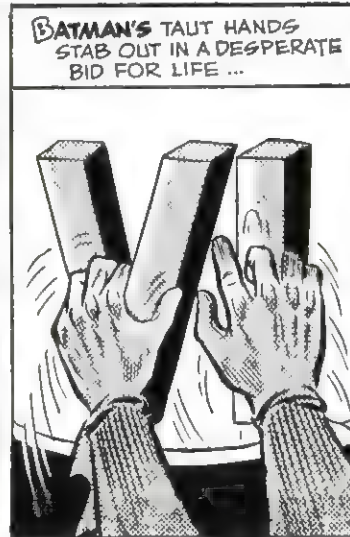
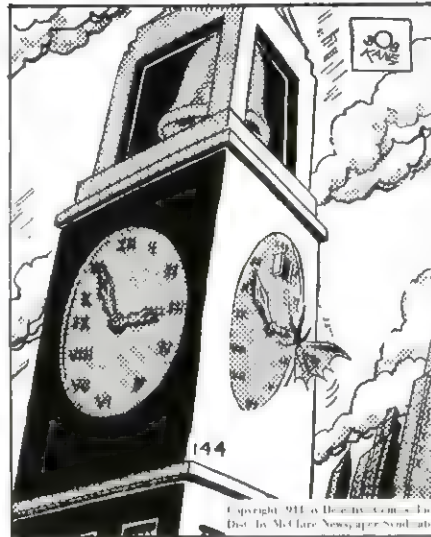
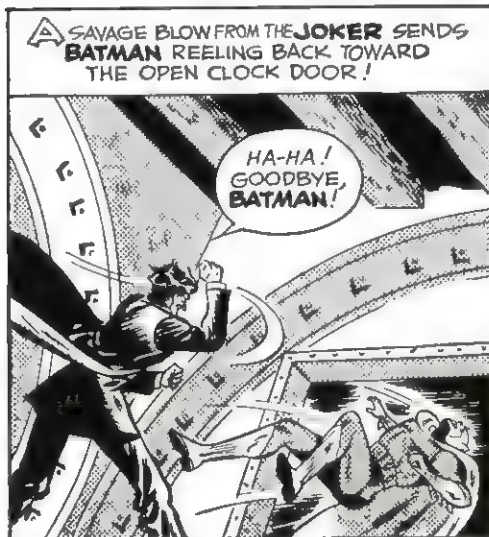
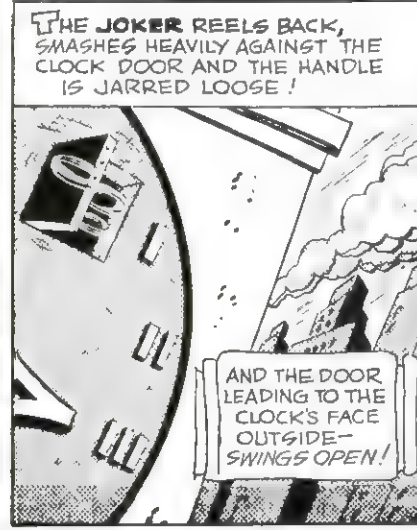
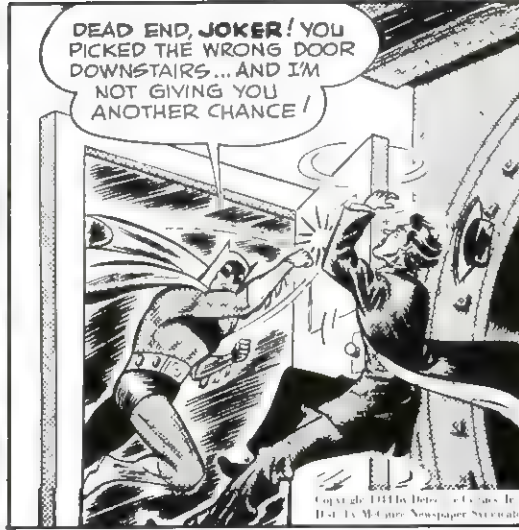




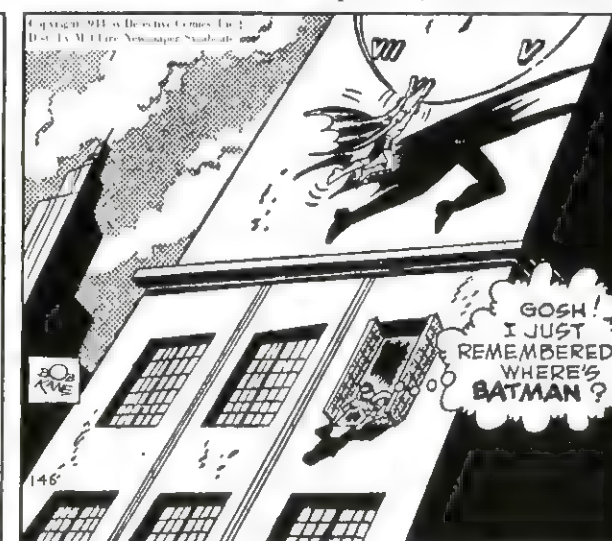
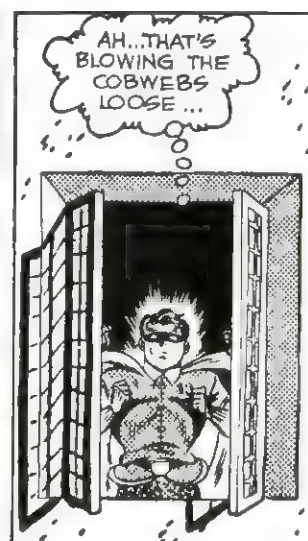


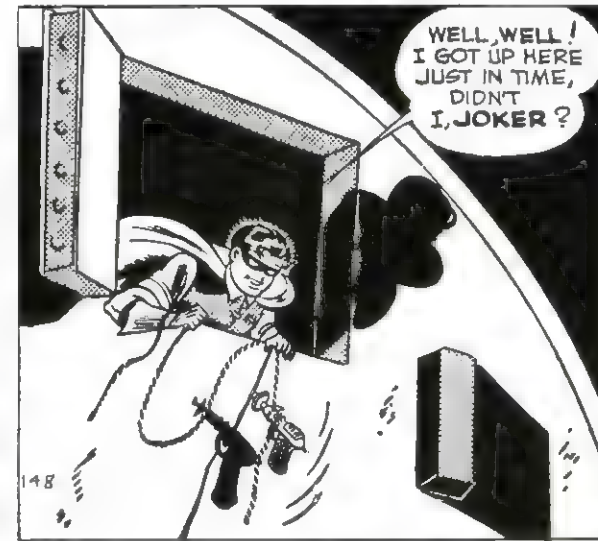
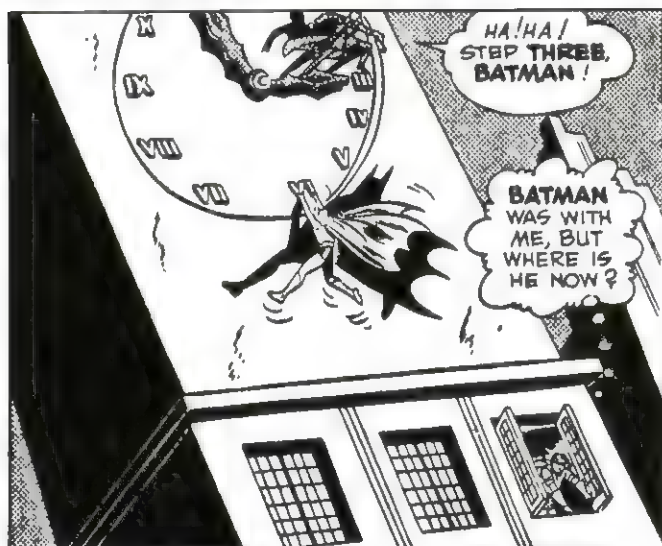


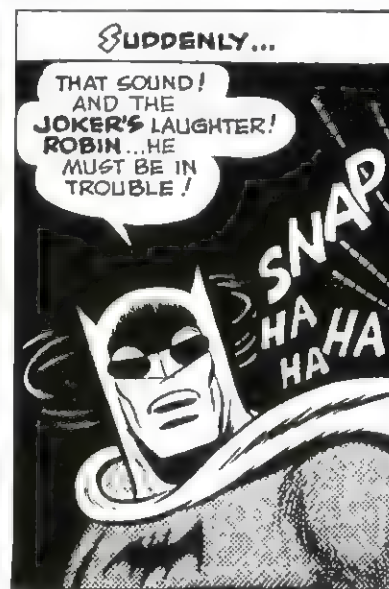
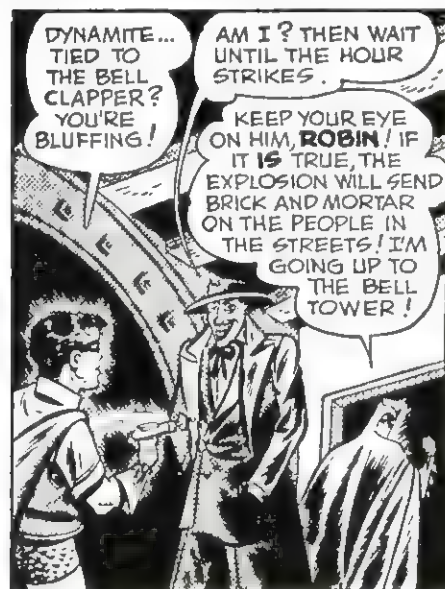
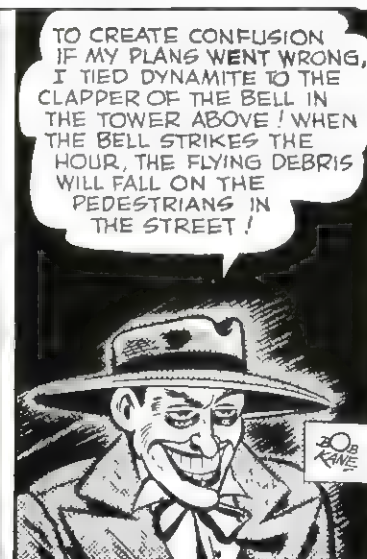
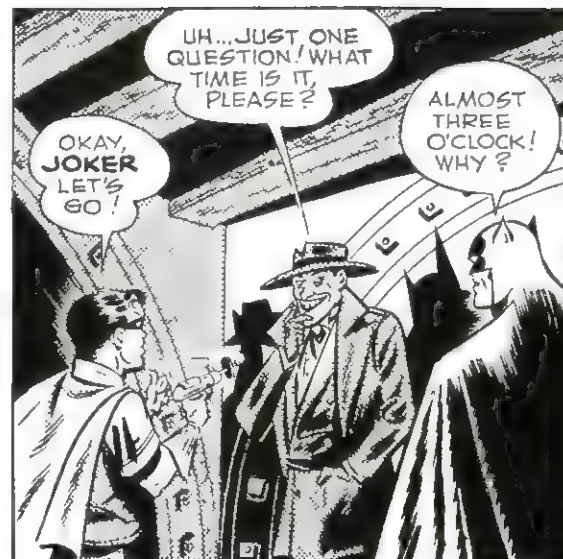
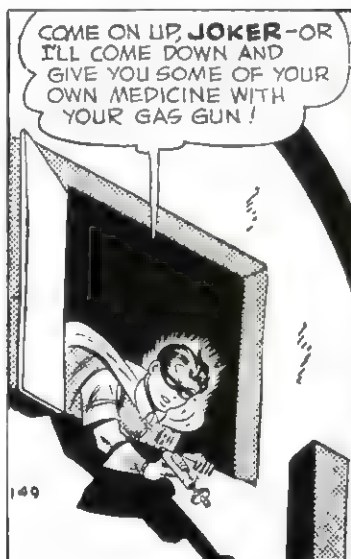


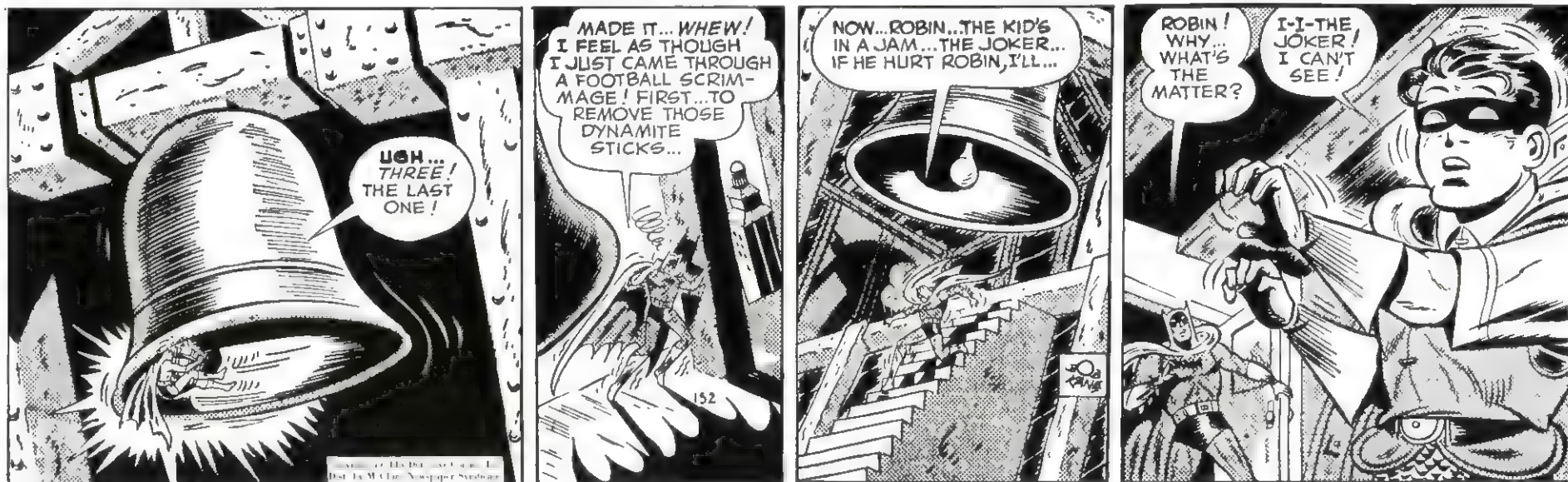
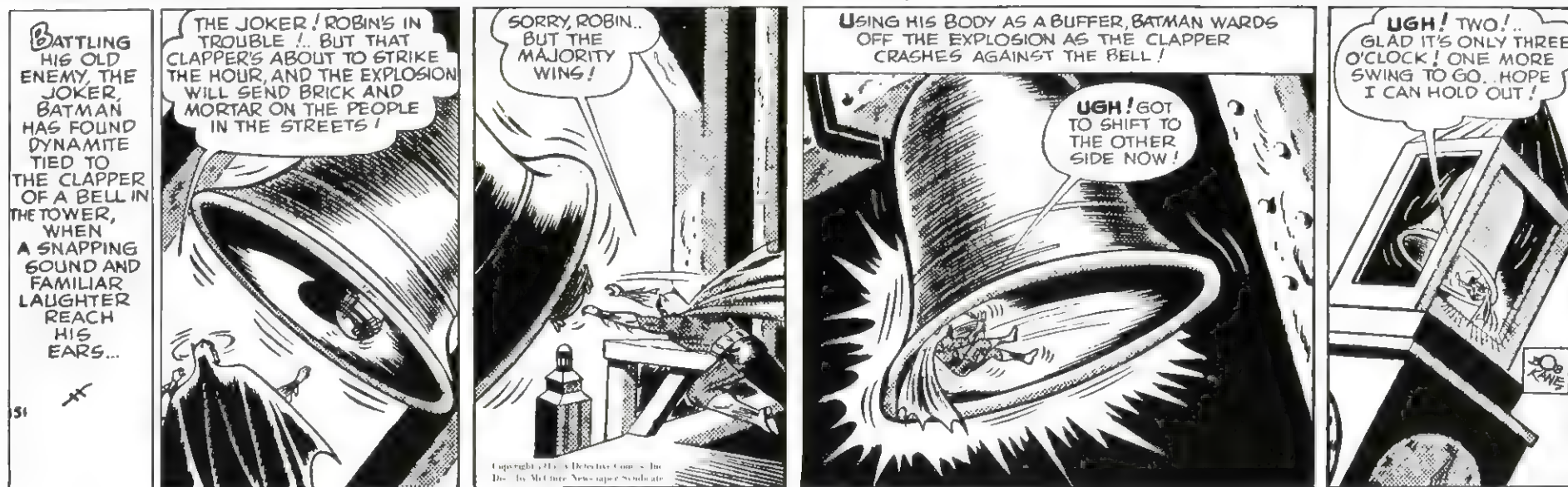


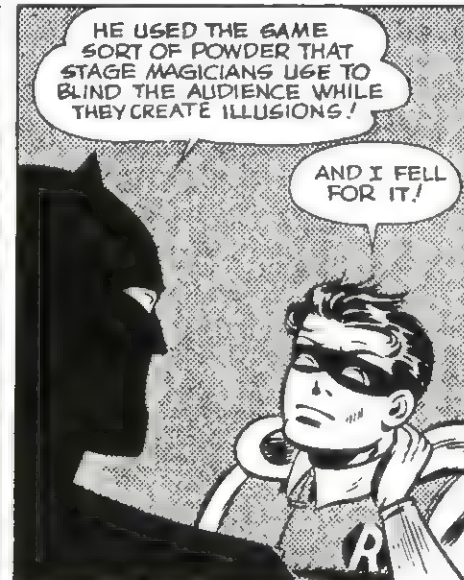
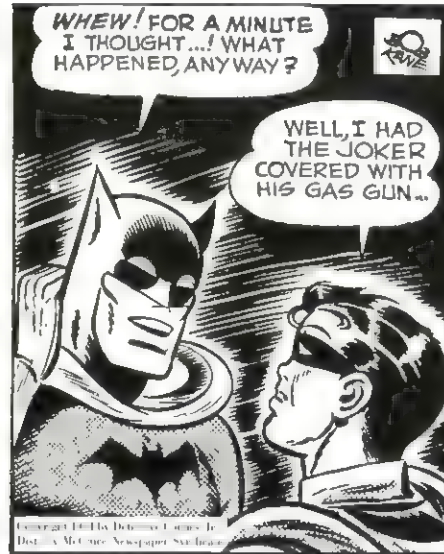
AS THE **JOKER** PUSHES **BATMAN** OUT OF THE CLOCK-ROOM INTO EMPTY SPACE, THE **BATMAN** MANAGES TO GRASP A JUTTING NUMBER ON THE BUILDING'S GIANT CLOCK-FACE OUTSIDE...

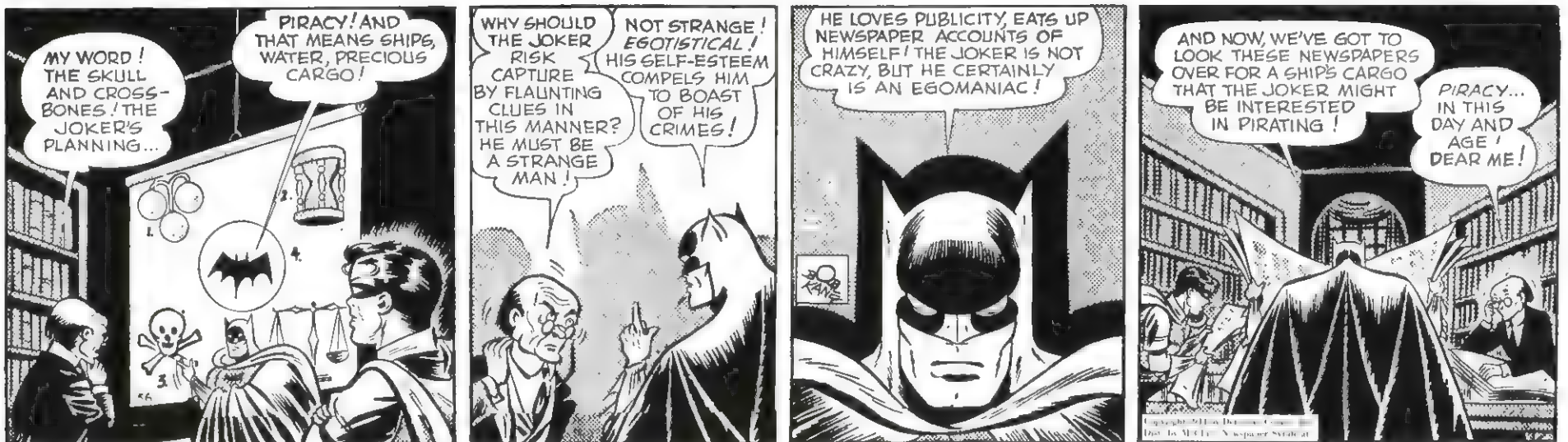
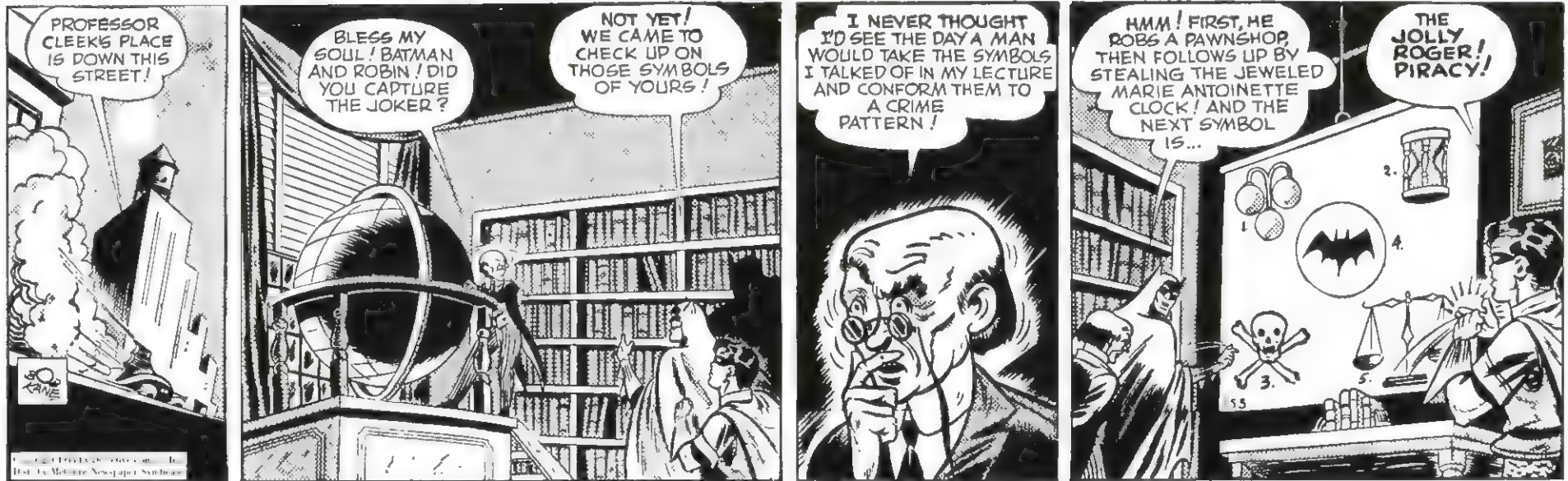






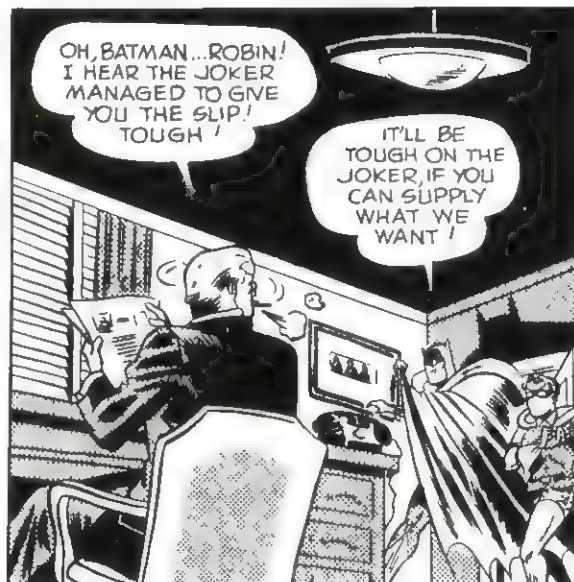






ON THE TRAIL OF THE ESCAPED JOKER, BATMAN AND ROBIN VISIT PROFESSOR CLEEK, LECTURER ON SYMBOLS, TO SEEK A CLUE TO THE NEXT SCHEME IN THE JOKER'S CRIME PATTERN!

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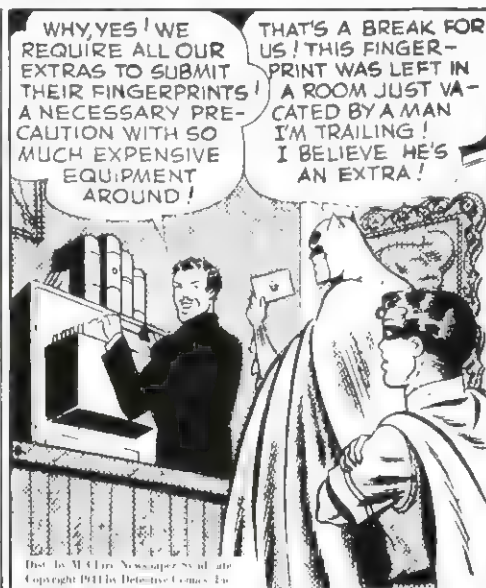




BATMAN AND ROBIN

AFTER ESTABLISHING THE FACT THAT THE JOKER'S NEW HIRELINGS HAVE JOBS AS MOVIE EXTRAS, BATMAN AND ROBIN SPEED TO THE LOCAL STUDIO CASTING OFFICE...

165



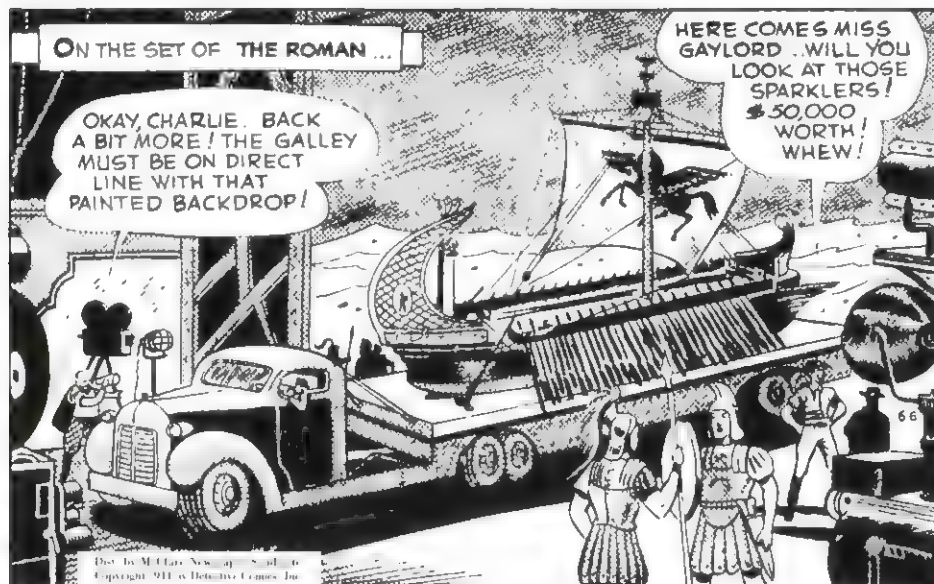
Fingerprint Follow-Up



May 10, 1944 • Wednesday



BATMAN AND ROBIN

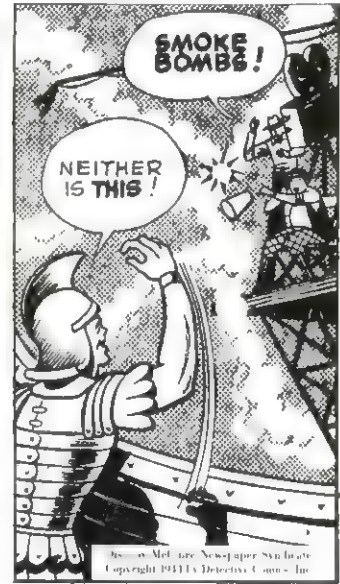
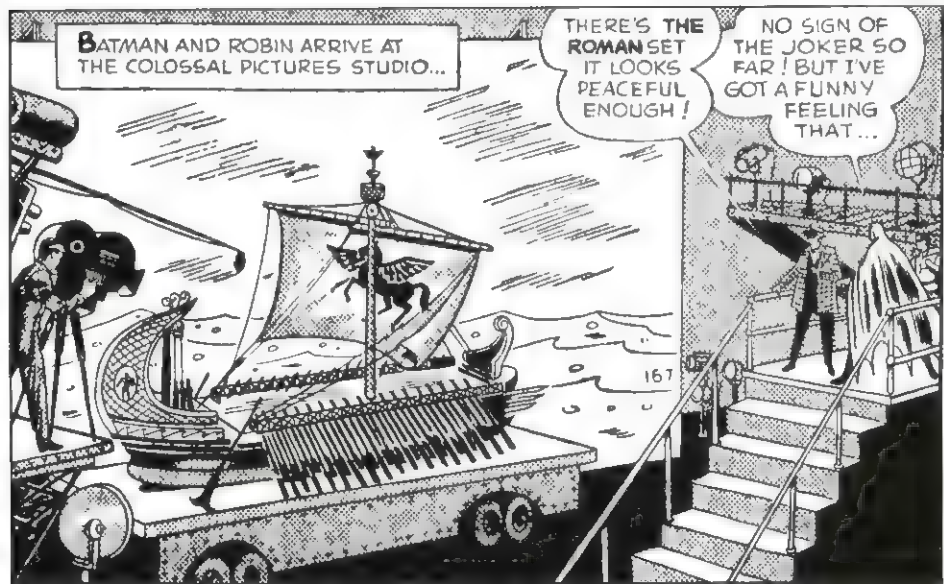


Precious Prisoner



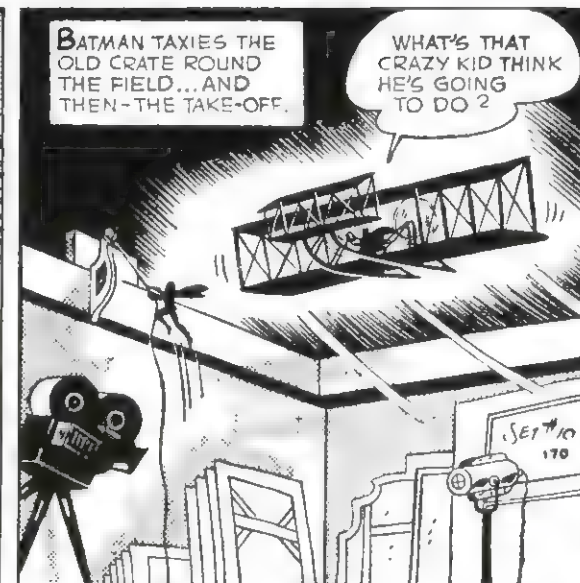
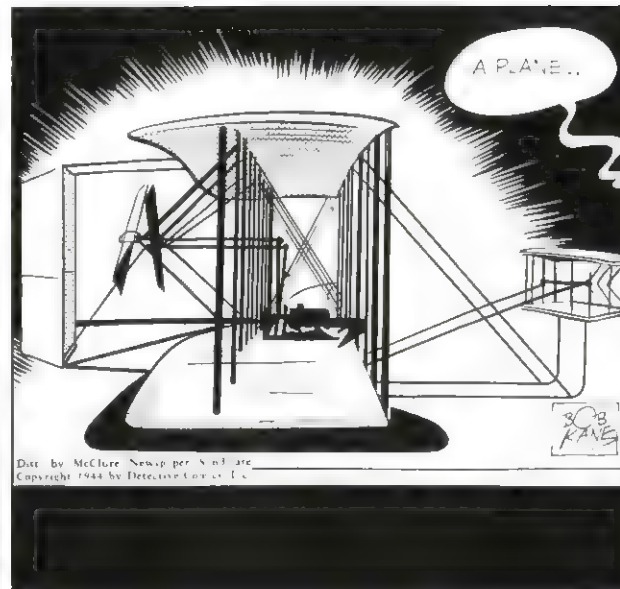
May 11, 1944 • Thursday

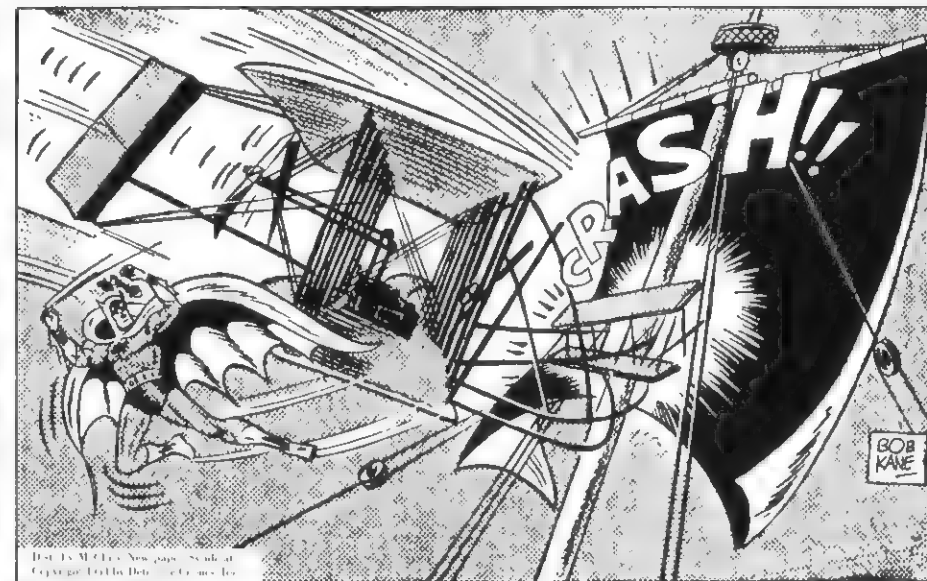




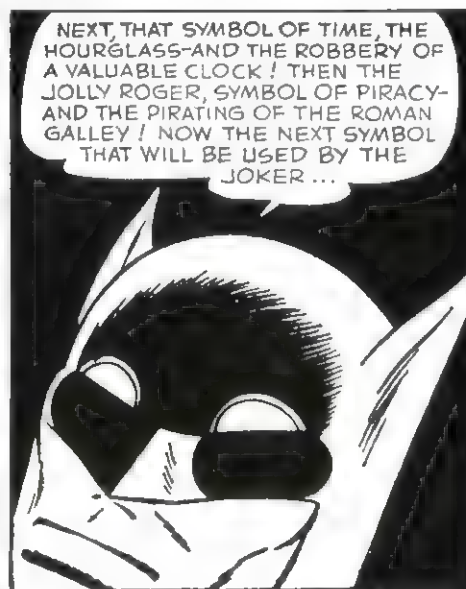
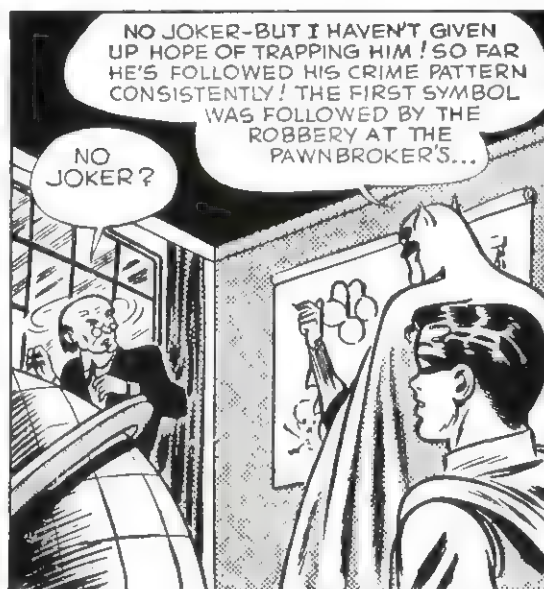
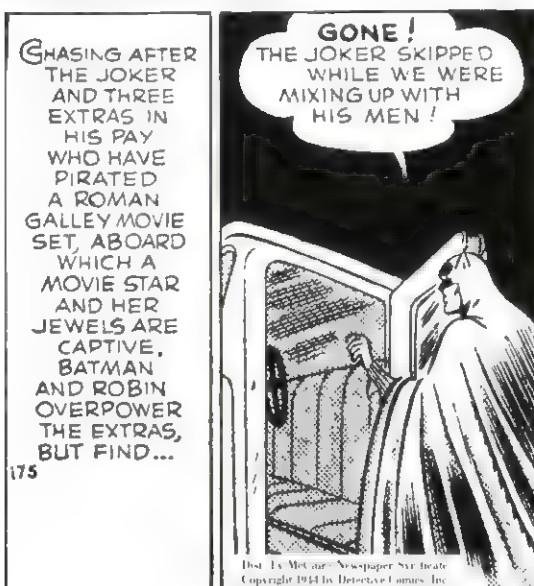
THE JOKER AND THREE MOVIE EXTRAS INVAD A MOVIE SET AND DRIVE OFF WITH A TRUCK CARRYING A ROMAN GALLEY TO THE MAST OF WHICH IS CHAINED A MOVIE STAR WEARING GEMS VALUED AT \$50,000...

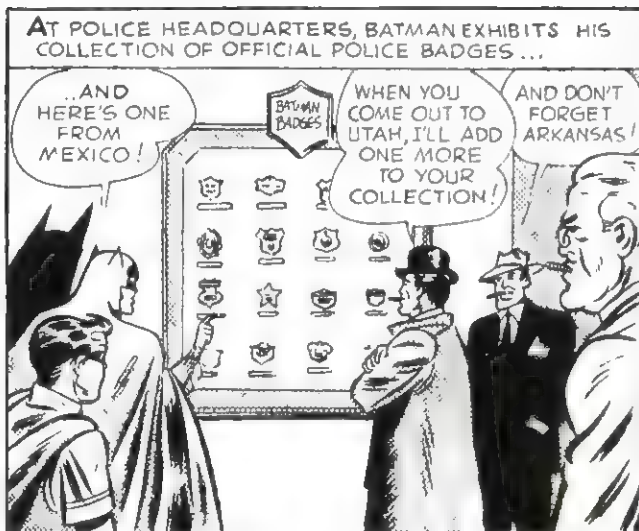
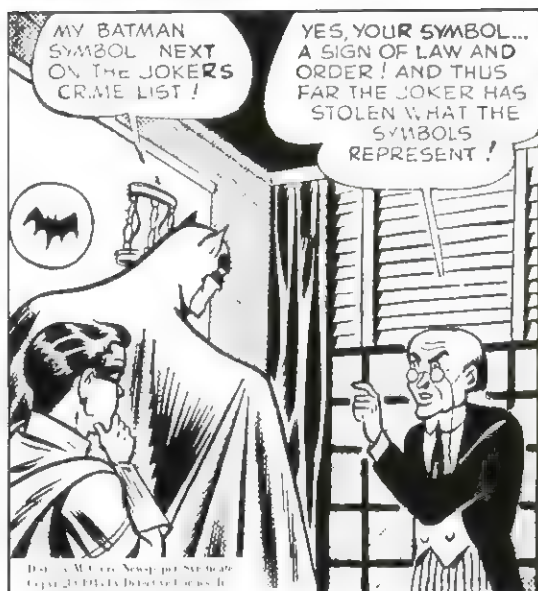
169

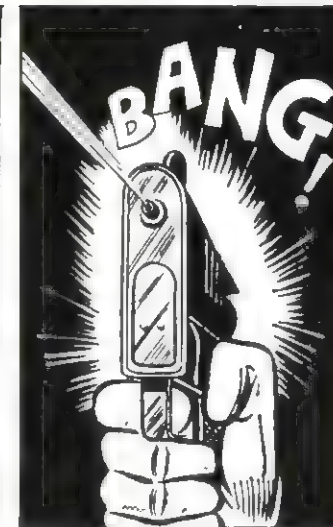
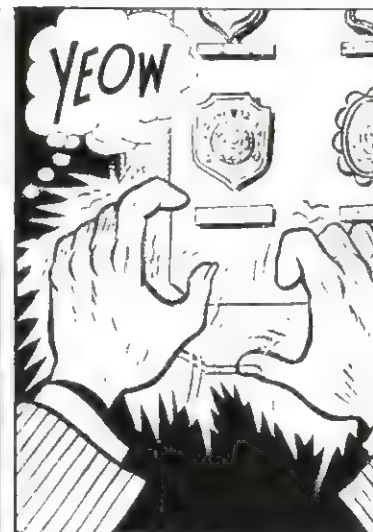




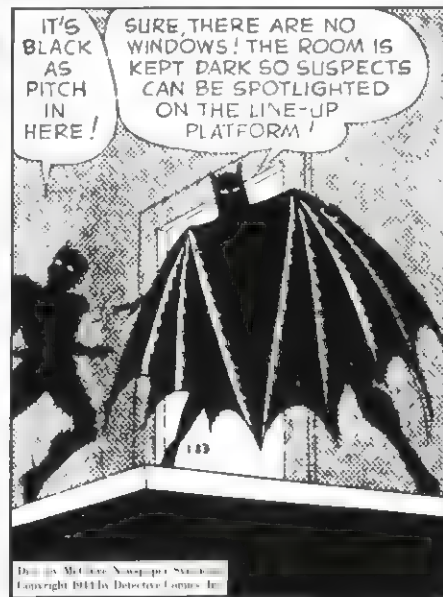








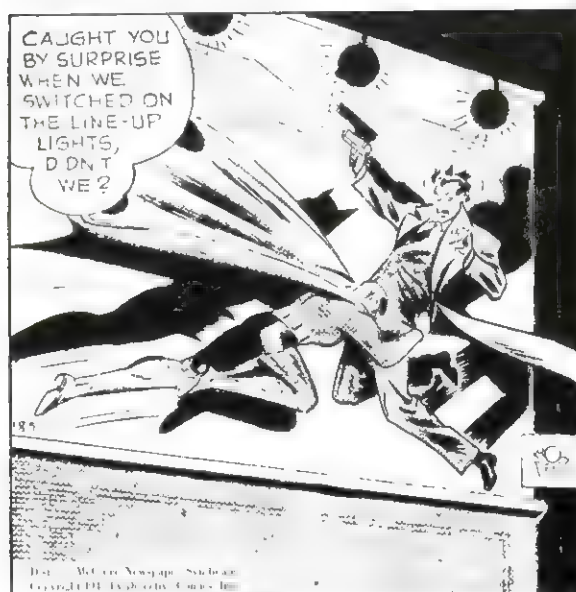




BATMAN AND ROBIN

By a Knockout

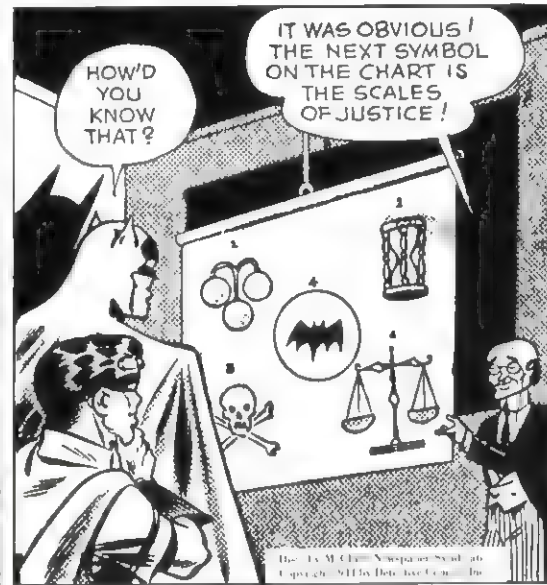
June 2, 1944 • Friday



BATMAN AND ROBIN

Justice Triumphs

June 3, 1944 • Saturday





Chapter IV

The Secret of Triangle Farm

Writer: Don Cameron

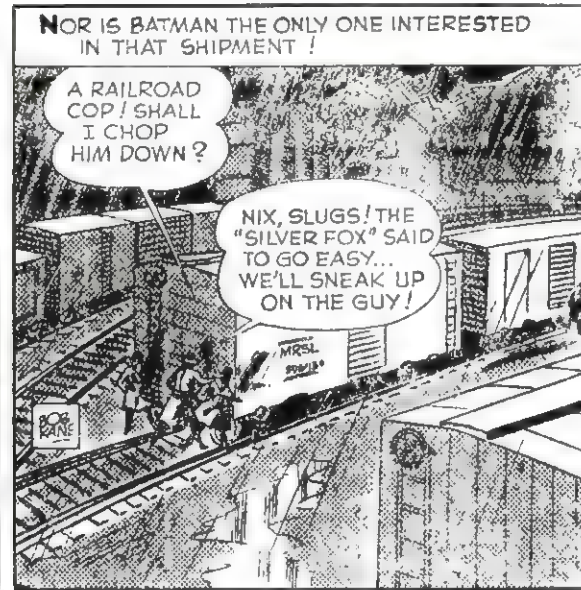
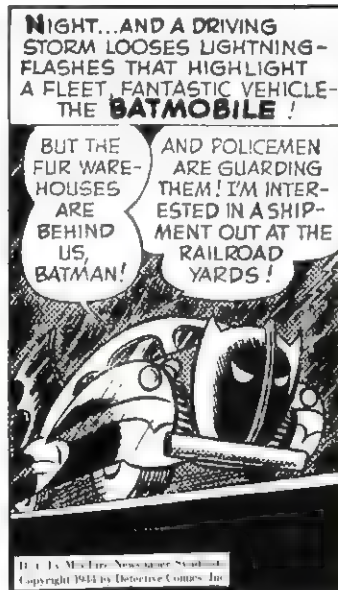
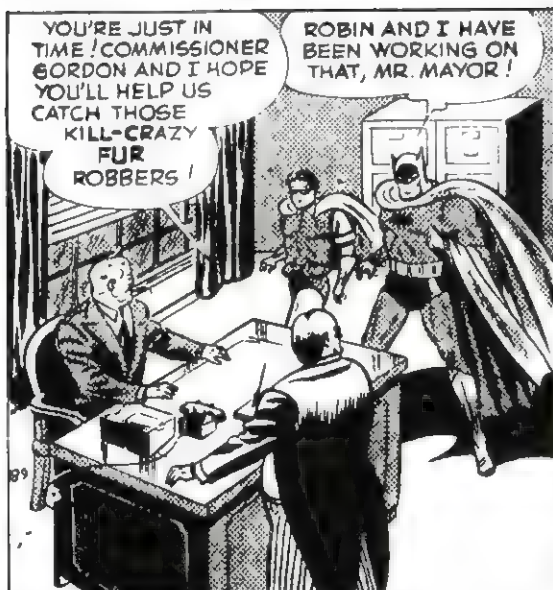
Pencils: Bob Kane.

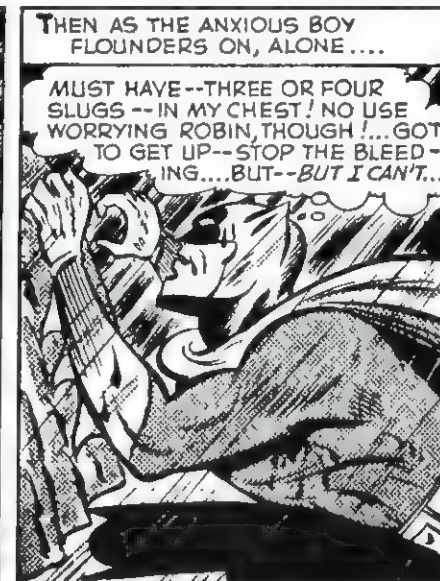
Inking and Crafting embellishment: Charles Paris.

Lettering was done in the DC bullpen.

Editor: Jack Schiff.









BATMAN AND ROBIN



Man Overboard



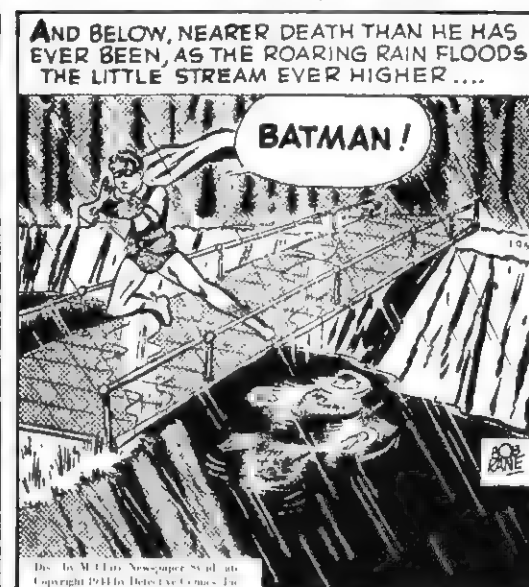
BATMAN AND ROBIN



A Scarlet Trail



June 15, 1944 • Thursday



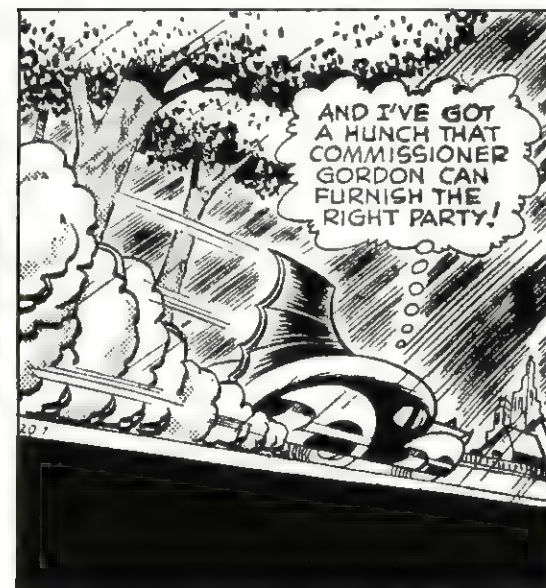












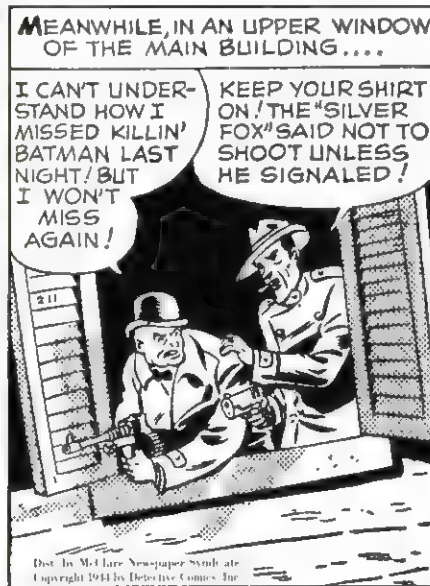
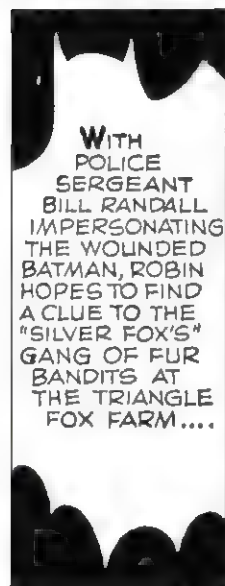
POLICE SERGEANT BILL RANDALL HAS BEEN SELECTED BY ROBIN TO IMPERSONATE THE CRITICALLY WOUNDED BATMAN IN THE "SILVER FOX" BANDIT GANG CASE! NOW, IN A WOODS OUTSIDE GOTHAM CITY...

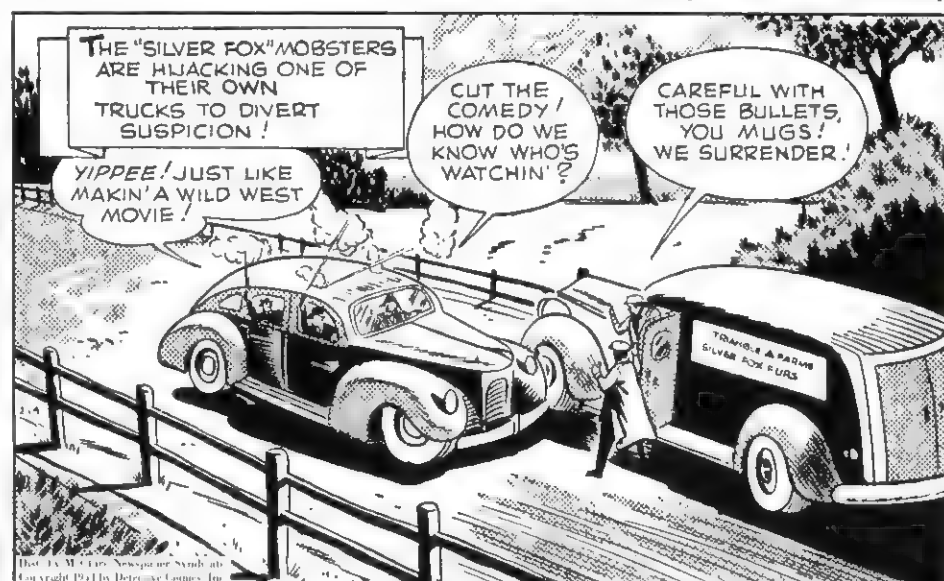
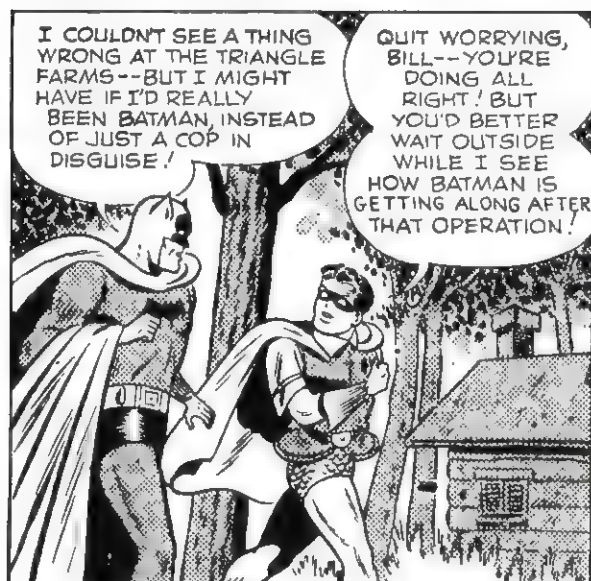
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AT THE TRIANGLE SILVER FOX FARM....







BATMAN AND ROBIN

Roadside Battle

July 7, 1944 • Friday



BATMAN AND ROBIN

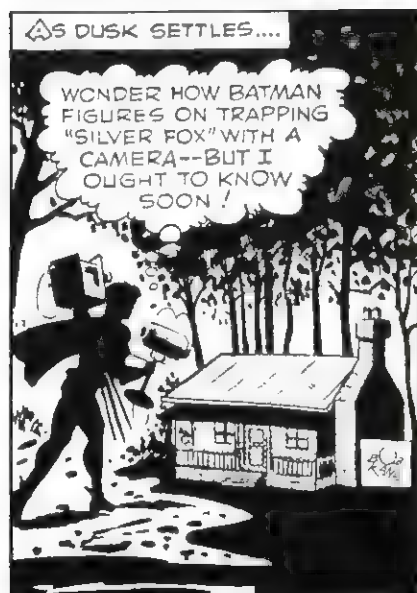
Dropped Bundle

July 8, 1944 • Saturday









THOUGH CRITICALLY WOUNDED BY FUR THIEVES, BATMAN HAS FOUND A CLUE TO THE IDENTITY OF THE MYSTERIOUS BANDIT CHIEF KNOWN AS THE "SILVER FOX!"

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THAT ULTRA VIOLET RAY PHOTO PROVES THE TRIANGLE FARM TRADEMARK WAS STAMPED OVER OTHER TRADE-MARKS ON STOLEN SILVER FOX PELTS!



YOU'RE DOING A BETTER JOB THAN I AM, IMPERSONATING YOU, BATMAN!

BUT WE COUNTED 600 FOXES AT TATE'S TRIANGLE FARM! THAT ACCOUNTS FOR HIS BIG BUSINESS IN PELTS, DOESN'T IT?



ONE THING PUZZLES ME, THOUGH...

...IN EACH OF TATE'S SIX PENS THERE WAS ONE ODD-LOOKING FOX WITH A PURE WHITE SHOULDER!



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WHAT'S THAT? INCREDIBLE!



AS A NATURALIST, I CAN ASSURE YOU THAT AMONG ANIMALS AS CAREFULLY BRED AS SILVER FOXES, ONLY ONE SUCH FREAK COULD OCCUR IN THOUSANDS. THERE COULD NOT BE SIX IN 600!



WE MUST HAVE COUNTED THE SAME 100 FOXES SIX TIMES! THOSE PENS MUST BE CONNECTED BY TUNNELS, ROBIN! LET'S GO BACK AND CHECK AGAIN!



NO, RANDALL! YOU AND ROBIN HAVE TAKEN TOO MANY CHANCES ALREADY!

PHONE COMMISSIONER GORDON AND TELL HIM WE HAVE ENOUGH EVIDENCE AGAINST TATE TO JUSTIFY A POLICE RAID!



I'LL DRIVE TO THE VILLAGE AND PHONE FROM THERE!

SORRY, BATMAN-- THE PHONE LINE WENT DOWN IN THE STORM LAST NIGHT, JUST AFTER I CALLED THE DOCTOR!



WHAT A GIRL, SARGE! SHE'S BEEN A BIG HELP ALL ALONG!

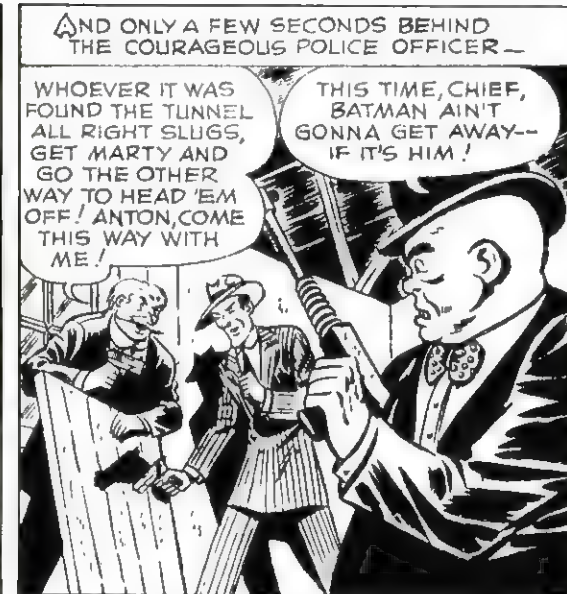
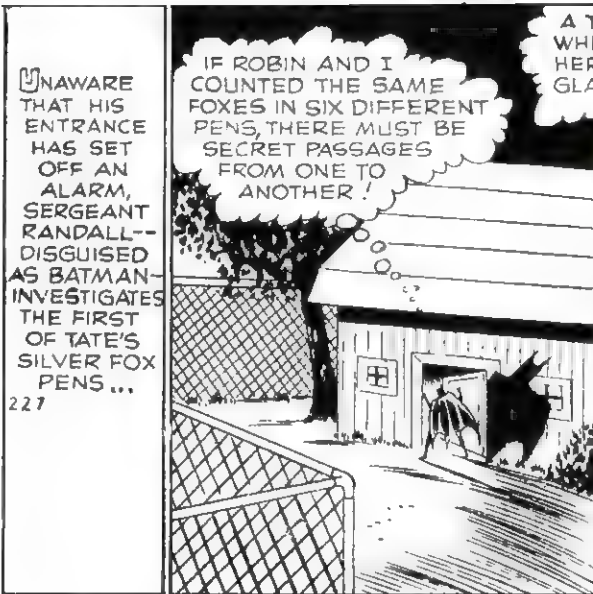
SHE'S OKAY!

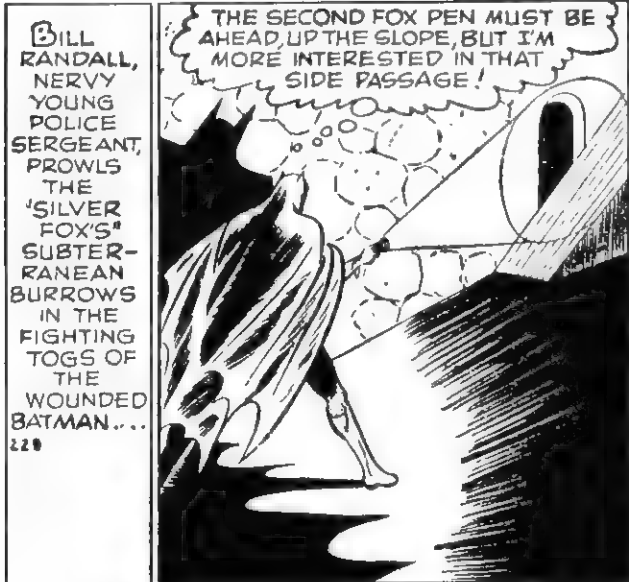
BUT IF I'M GOING TO BE ANY HELP BEFORE THIS CASE IS OVER, I'D BETTER START PRETTY SOON!

AFTER ALL, I'M A COP! IF MY BUDDIES ARE COMING TO MAKE A RAID, THE LEAST I CAN DO IS SCOUT OUT THE GROUND AHEAD OF THEM! IT MAY SAVE BLOODSHED!











ADD TO THE ROLL OF MARTYRED POLICE HEROES THE NAME OF SERGEANT BILL RANDALL, WHO MET DEATH GALELY IN THE HONORED UNIFORM OF THE WOUNDED BATMAN...

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THEY KILLED YOU--(SOB)--WHILE YOU WERE FIGHTING TO SAVE ME!

GOOD OL' SLUGS! HE'S DEAD--BUT HE GOT BATMAN!

AND THE KID'S NEXT! WE CAN'T HAVE HIM GETTING AWAY AND SQUEALING!

HOLD IT, YOU HEELS!

HUH?

LUCILLE! ARE YOU CRAZY?

NOT CRAZY ENOUGH TO STAND BY AND WATCH YOU MURDER A BOY! I'VE STOOD FOR PLENTY OF YOUR ROTTENNESS--BUT THERE'S A LIMIT!

FROM THE DETECTIVE COMICS DIST. BY McCLURE NEWSPAPER SYNDICATE

BEAT IT, ROBIN! I'LL HOLD THEM TILL YOU GET CLEAR!

BUT WHAT ABOUT YOU?

NEVER MIND ME--BUT IF YOU DON'T GET GOING NOW, YOU MAY NOT HAVE ANOTHER CHANCE!

THANKS/I-- I'LL NEVER FORGET THIS!

YOU'RE GOING TO BE SORRY FOR THIS, LUCILLE!

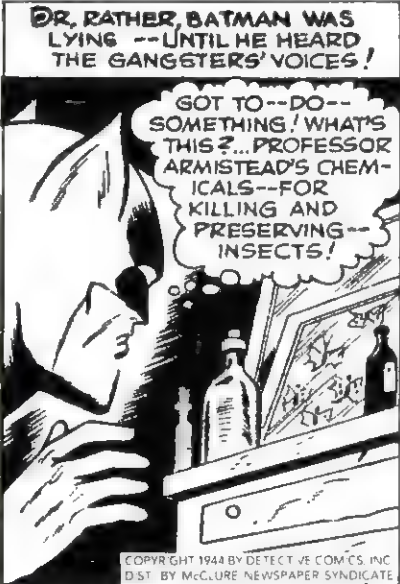
I'M NOT RUNNING AWAY! I'M GOING TO HURRY UP THE POLICE-- TO SAVE THAT GIRL, WHOEVER SHE IS, AND GET THOSE CROOKS FOR MURDERING BILL RANDALL!

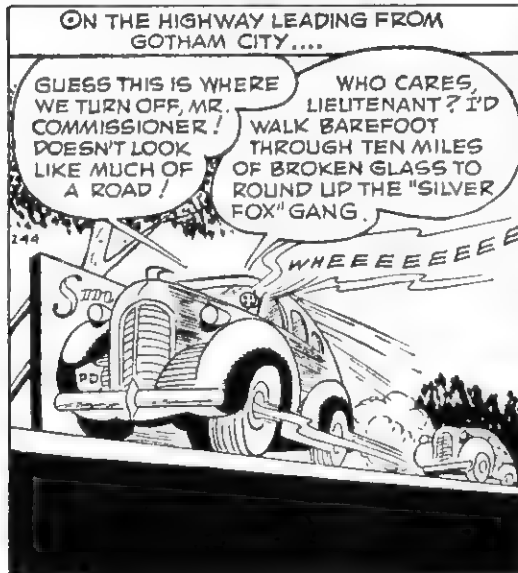
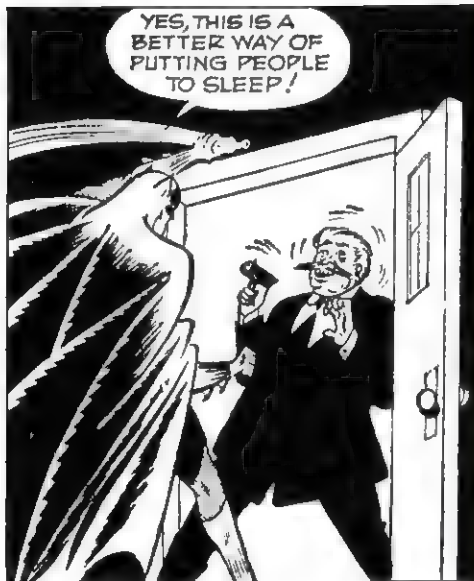
IT WAS MY IDEA, GETTING RANDALL TO MASQUERADE AS BATMAN! HE WAS AFRAID HE WASN'T BRAVE ENOUGH OR SMART ENOUGH--(SOB)-- BUT HE GAVE HIS LIFE TRYING!

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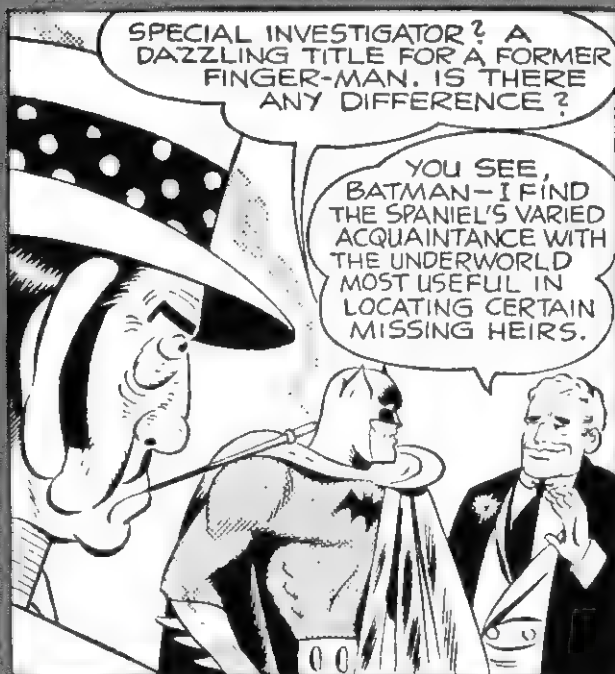








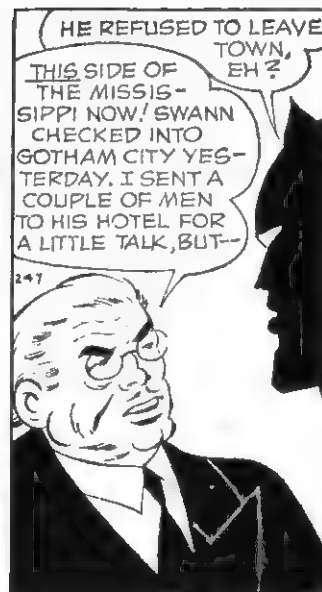




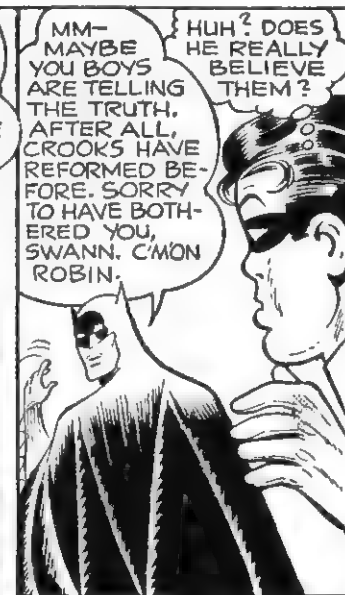
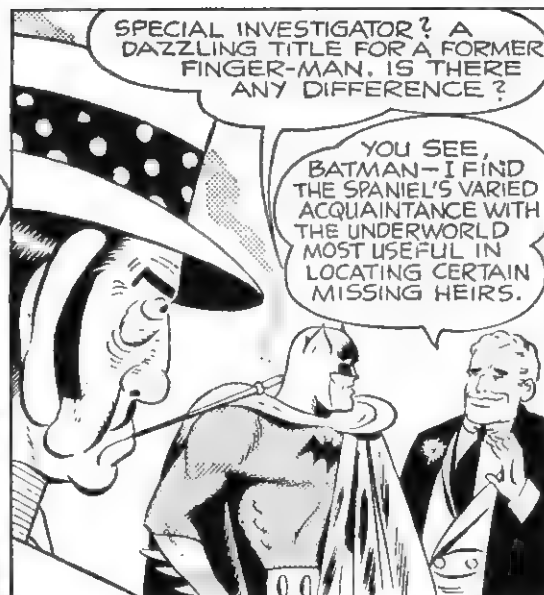
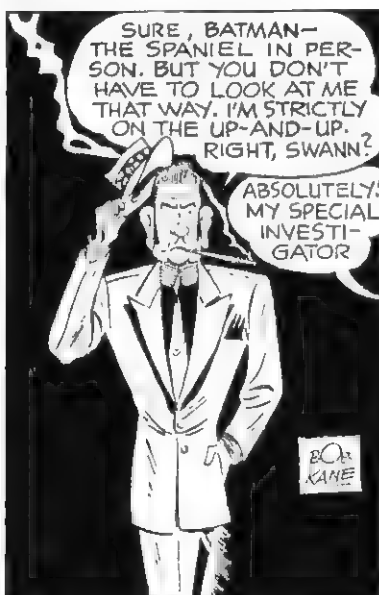
Chapter V

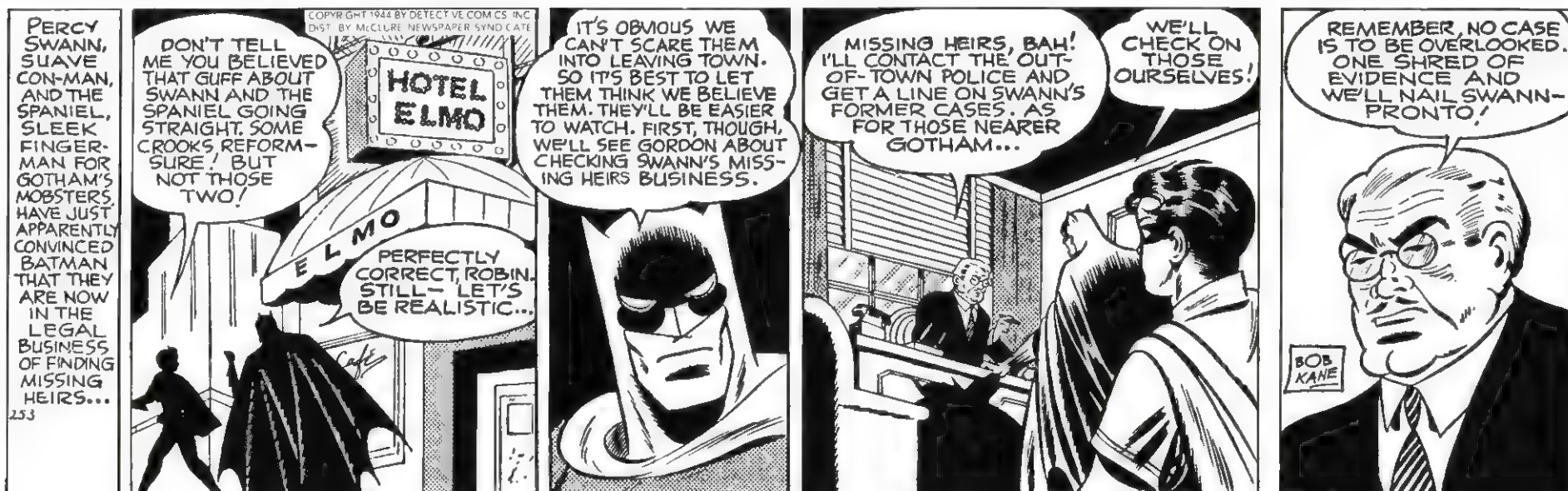
The Missing Heir Dilemma

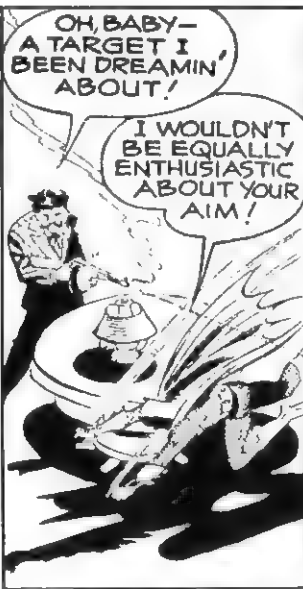
Alvin Schwartz wrote this story under the name Vernon Woodrum. Bob Kane pencilled the first two weeks (pages 144-149) and Jack Burnley pencilled the remainder (pages 150-176). Charles Paris inked the strips and did the Craftint embellishments. Ira Schnapp lettered the story, except for pages 153-158 which were done in the DC bullpen. Jack Schiff was editor.

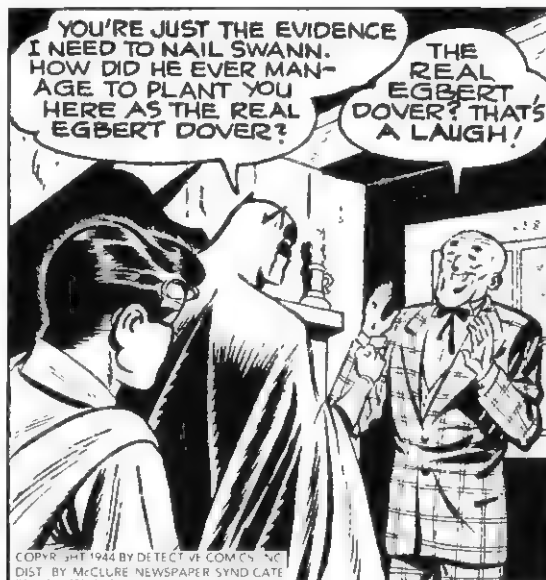






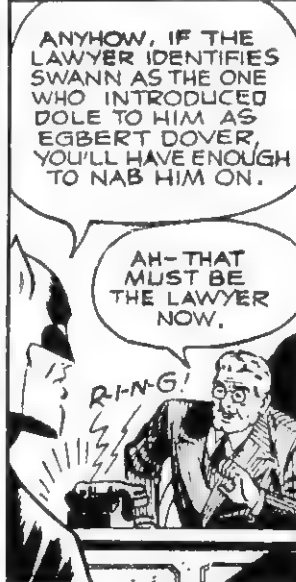






WHILE INVESTIGATING SWANN'S BUSINESS OF LOCATING MISSING HEIRS, BATMAN AND ROBIN HAVE CAPTURED DAPPER DAN DOLE, A WANTED CRIMINAL, POSING AS EGBERT DOVER, THE HEIR TO A SMALL FARM-HOUSE...

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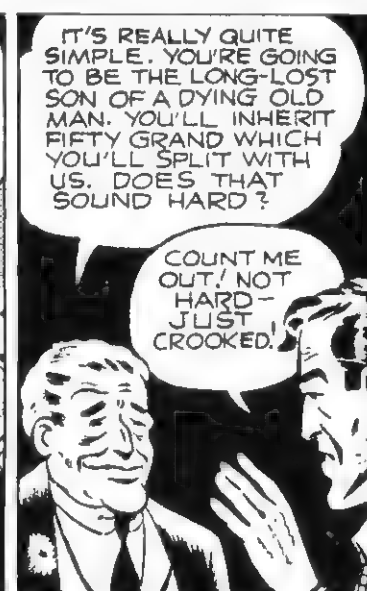
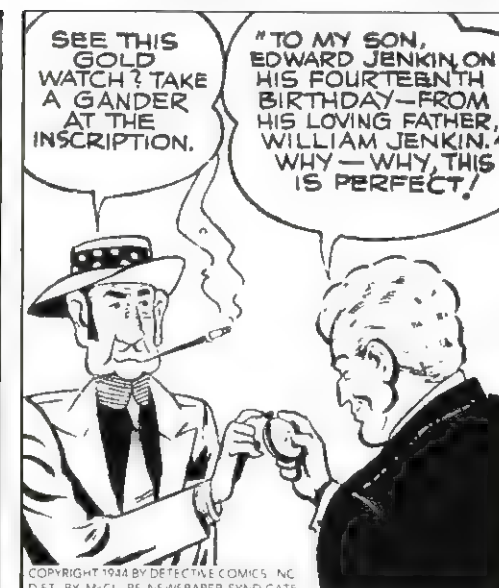
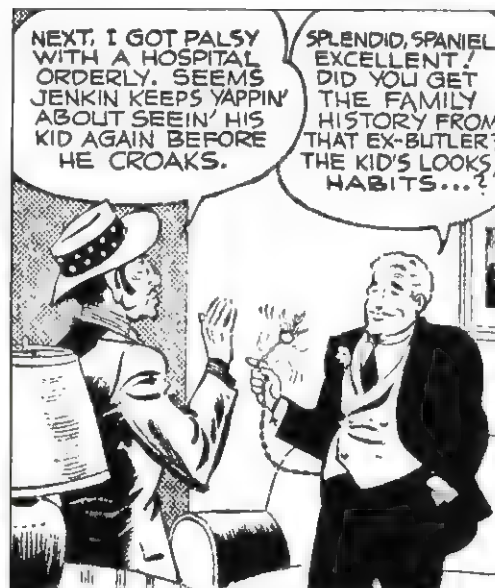


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APPREHENDED WHILE PRETENDING TO BREAK INTO THE HOME OF OLD WILLIAM JENKIN WHO LIES DYING IN GOTHAM HOSPITAL, SWANN'S PROTÉGÉ CLAIMS THAT HE IS REALLY OLD JENKIN'S LONG-LOST SON...

LOOK AT ME, MRS. REED. IT'S ME-- EDDIE, WHO RAN AWAY TO SEA FIFTEEN YEARS AGO. YOU WERE ALWAYS FEEDING ME COOKIES--REMEMBER?

LAND SAKES! LITTLE EDDIE JENKIN GROWN UP! I WOULDN'T KNOW YOU.

BUT MY FATHER-- SURELY HE'LL REMEMBER ME!

IF IT'S REALLY YOU--IT'S BAD NEWS I HAVE OF YOUR FATHER, EDDIE. HE'S IN THE HOSPITAL AND HE'S SICK BAD!

HOLD ON, NOW! BUSTIN' IN THROUGH THAT WINDOW AIN'T WHAT A PROPER SON WOULD DO!

BUT NOBODY ANSWERED WHEN I RANG-- AND I ALWAYS USED TO GO IN AND OUT THROUGH THAT WINDOW AS A KID. IT WAS NEVER LOCKED!

THAT'S TRUE, OFFICER. I REMEMBER! A REGULAR WILD INDIAN EDDIE WAS AS A BOY!

WE'LL SOON SEE!

WELL, WHADDYA KNOW! IT'S TRUE! THE WINDOW AIN'T LOCKED AT ALL!

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MAYBE YE ARE EDDIE JENKIN, SON. BUT I STILL GOTTA TAKE YE TO HEAD-QUARTERS TO IDENTIFY YERSELF.

BUT DIDN'T YOU HEAR MRS. REED? MY FATHER'S IN THE GOTHAM HOSPITAL! WHY NOT TAKE ME THERE? HE'LL SURELY KNOW ME!

WELL-- I DON'T RIGHTLY KNOW. IT'S KIND OF IRREGULAR.

HERE -- MAYBE THIS'LL CONVINCE YOU. MY FATHER GAVE ME THIS WATCH ON MY FOURTEENTH BIRTHDAY. SEE -- IT'S INSCRIBED TO ME.

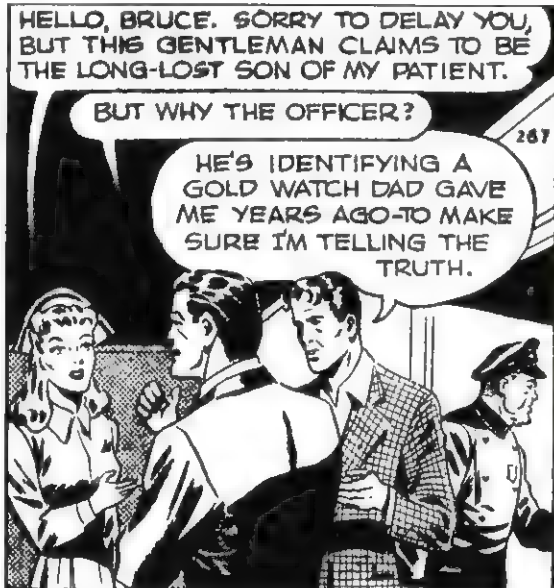
"TO MY SON EDWARD JENKIN, ON HIS FOURTEENTH BIRTHDAY, FROM HIS LOVING FATHER, WILLIAM JENKIN." OF COURSE, IT COULD BE A FAKE -- BUT MAYBE WE'LL TRY THE HOSPITAL AND SEE WHAT OLD JENKIN SAYS.

MEANWHILE -- AT THE HOME OF BRUCE WAYNE...

WHAT'RE YOU SPRUCING UP FOR, BRUCE?

OH, DIDN'T I TELL YOU? I'VE GOT A DATE TO MEET LINDA PAGE WHEN SHE GETS OFF DUTY AT GOTHAM HOSPITAL!

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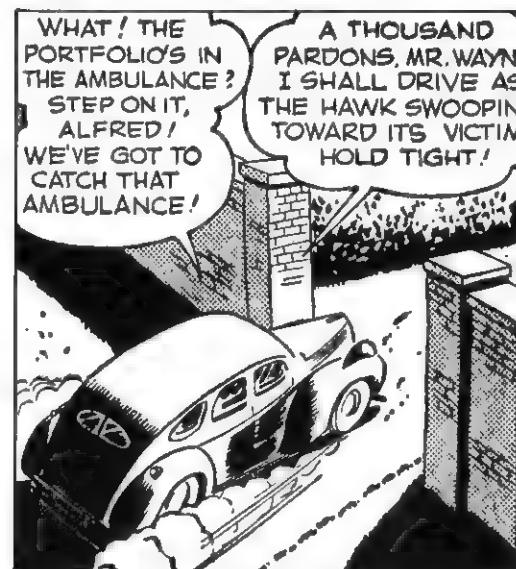




SOME TIME HAS ELAPSED SINCE SWANN CLEVERLY ARRANGED FOR A YOUNG MAN TO POSE AS THE LONG-LOST SON OF RICH WILLIAM JENKIN, DYING IN GOTHAM HOSPITAL...







IMMEDIATELY AFTER LINDA'S DEPARTURE WITH THE CONVALESCENT WILLIAM JENKIN, BRUCE WAYNE LEARNS THAT ALFRED HAS ACCIDENTALLY LEFT IMPORTANT BUSINESS PAPERS IN THE BACK OF THE AMBULANCE.

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AND IF THOSE PAPERS AREN'T RECOVERED FROM THAT AMBULANCE, THE BOARD'LL BE UNABLE TO VOTE ON PRODUCTION PLANS INVOLVING HUNDREDS OF WORKERS.

OKAY, MR. WAYNE - IF THAT'S HOW IT IS - GO AHEAD!



WE'VE LOST THE AMBULANCE, MR. WAYNE - BUT IF I KNEW THE ROUTE -

TAKE THE BELLVILLE ROAD AND STEP ON IT! IF WE CAN OVERTAKE THEM BEFORE DEVIL'S BRIDGE, THERE'LL STILL BE TIME TO MAKE THAT MEETING.



YOU KNOW THIS COUNTRY BETTER THAN I DO, MR. JENKIN. HOW MUCH LONGER WOULD YOU JUDGE WE HAVE TO GO?

I RECKON WE'RE ABOUT A MILE FROM DEVIL'S BRIDGE, LINDA. THAT'S ABOUT HALFWAY.



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WHILE ON A HILL TOP OVERLOOKING THE ROAD...

AH - THERE'S THE AMBULANCE NOW. ONLY A MILE TO THE BRIDGE AND NOT A CAR IN BETWEEN - JUST AS I FIGURED. DEVIL'S BRIDGE! HOW SUITED TO THE OCCASION IS THAT NAME!



UH-UH! ANOTHER CAR ABOUT HALF A MILE BEHIND. UNUSUAL SEEING TWO CARS AT ONCE ON THIS DESERTED ROAD. BUT - IT ISN'T LIKELY TO PASS THE AMBULANCE BEFORE THE BRIDGE. GUESS I CAN SEND THE SIGNAL!



DEVIL'S BRIDGE!

THIS WAITIN' - IT'S GETTIN' ME DOWN. THAT AMBULANCE OUGHTA BEEN HERE ALREADY. ANY SIGNAL FROM THE BOSS YET?



NAW! YER TOO IMPATIENT! THAT'S WHY YOU NEVER GET NO PLACE. WHY'N'CHA TAKE IT EASY?

TINY! THE SIGNAL! LET'S GO!



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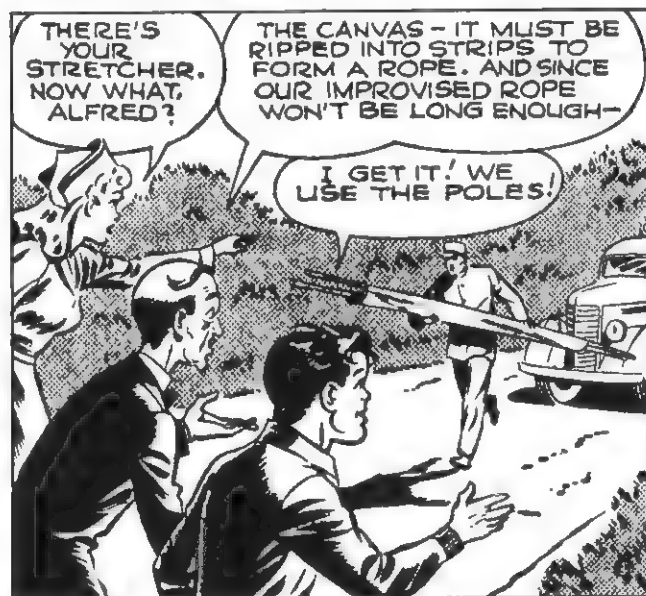
OH, BABY - WAIT'LL THAT AMBULANCE TRIES TO CROSS THIS BRIDGE. IT'S GONNA GET DUNKED IN THE RIVER LIKE A DOUGHNUT!

STOP GASSIN' AN' USE A LITTLE ELBOW GREASE, WILL YA!



















STROLLING ALONE AND OCCUPIED WITH REGRETS OVER HIS DECEPTIVE ROLE, WILLIAM JENKIN'S "SON" HAS JUST RECEIVED AN UNPLEASANT SURPRISE...

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SWANN! I-I THOUGHT YOU WERE IN GOTHAM CITY. WHAT ARE YOU DOING HERE?

OH—JUST KIND OF LOOKING AFTER MY INTERESTS. BUT YOU DON'T SEEM PLEASED TO SEE ME, EDDIE.

THINGS HAVEN'T WORKED OUT QUITE ACCORDING TO PLAN, SO I THOUGHT I'D COME OUT HERE TO THE ESTATE FOR A LITTLE TALK WITH YOU

WHAT'S THERE TO TALK ABOUT?

FOR ONE THING, EDDIE, FATE RATHER UPSET OUR PLANS WHEN YOUR ADOPTED FATHER FAILED TO DIE, SO I WAS THINKING WE MIGHT TRY GIVING FATE A TWIST IN OUR FAVOR...

SOMETHING MORE CERTAIN THAN THAT LITTLE ACCIDENT AT DEVIL'S BRIDGE WHICH CAME OFF SO UNSUCCESSFULLY.

WHAT! YOU ARRANGED THAT ???

BOB KANE

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YOU MEAN YOU ACTUALLY TRIED TO MURDER JENKIN AT DEVIL'S BRIDGE? WHY, YOU FILTHY BUTCHER!

WHAT A PICTURE OF INNOCENT OUTRAGE! REALLY, EDDIE, I NEVER SUSPECTED YOU OF BEING SO NAIVE.

I COULD KILL YOU WITH MY BARE HANDS—!!

WAIT A MOMENT! CALM YOURSELF! I DIDN'T KNOW YOU FELT LIKE THAT ABOUT IT!

YOU DIDN'T KNOW, EH? I'M SORRY YOU INVOLVED ME IN THE WHOLE ROTTEN MESS. THAT OLD MAN MEANS A LOT TO ME, SEE? IF IT WEREN'T THAT THE SHOCK MIGHT KILL HIM, I'D SPILL EVERYTHING TO THE POLICE.

AND REMEMBER—IF ANYTHING SHOULD EVER HAPPEN TO HIM, I'LL KNOW IT'S YOU! LET THAT BE A WARNING. NOW GET OUT OF HERE AND NEVER LET ME SEE YOU IN THIS NEIGHBORHOOD AGAIN!

BOB KANE

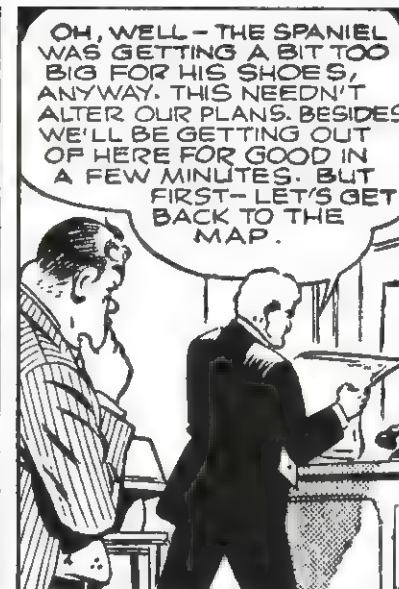
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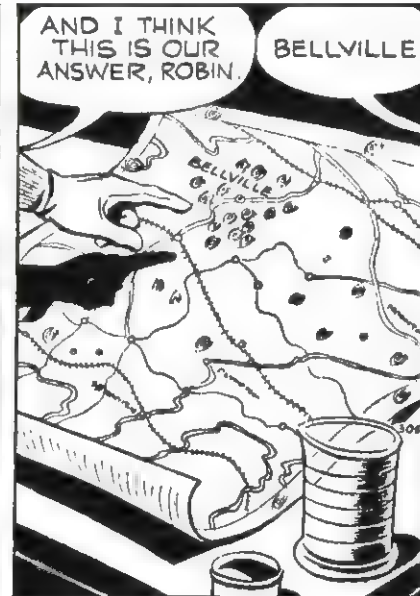
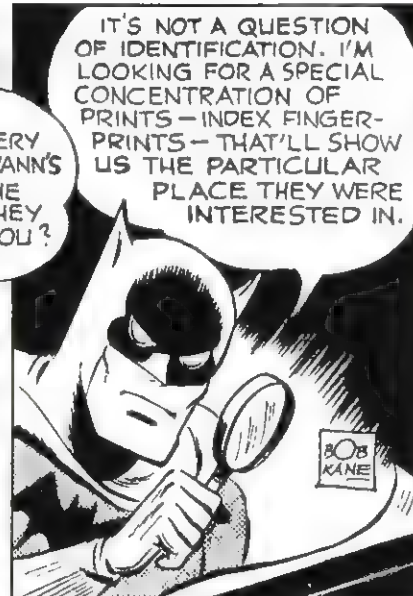


UNAWARE THAT BATMAN AND ROBIN ARE COMING TO NAB HIM, SWANN HAS A QUARREL WITH THE SPANIEL OVER THE JENKIN CASE WHICH RESULTS IN THE SPANIEL'S DEATH AT TINY'S HANDS...

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ON THE TRAIL OF SWANN, BATMAN AND ROBIN ARRIVE AT THE JENKIN ESTATE AND LEARN THAT LINDA AND HER PATIENT ARE OUT WALKING IN THE WOODS...

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BATMAN: THE DAILIES

Volume II

1944-1945

Batman created by Bob Kane



A PREFERENCE FOR NEWSPAPER STRIPS

AN INTRODUCTION BY BOB KANE

I had been drawing Batman comic book stories since the character's inception (*Detective Comics* #27, May, 1939). I continued to draw them until 1943 when my comic book work was temporarily postponed. At that time, Whitney Ellsworth, DC Comics' editor-in-chief, informed me that the McClure Newspaper Syndicate had purchased syndication rights. Whit asked whether I would prefer a switch from drawing comic book stories to newspaper daily strips and Sunday pages.

I personally felt then, as I do now, that with all due respect to comic books, they are the bush leagues, while syndicated newspaper strips, and their creators, are the major leagues. I suppose my preference stems from having literally been weaned on newspaper comics at a very early age, before my introduction to comic books. Another factor was that by and large, the artwork of the first breed of comic book cartoonists was basically crude and amateurish as opposed to the slick professionalism of the syndicated newspaper cartoonists. These newspaper strip artists were the first major influence on my becoming a cartoonist.

As a young, neophyte doodler, I utilized their strips as my home cartooning course, copying their characters until my versions looked almost as good. In fact, I entered an amateur cartooning contest sponsored by the *New York American* when I was 15. The rules were to copy the main characters of "Mush" and "Fatso" in the *Just Kids* comic strip created by Ad Carter. My imitative drawings were so close to the originals that I won second prize, an original *Just Kids* daily strip signed to me by Carter, and wishing me good luck in my prospective cartooning career.

Words cannot express how thrilled and inspirational this first original comic strip was to a 13-year old doodler from the Bronx. It confirmed a belief I already had: to try and become a successful cartoonist and make it my vocation.

That original *Just Kids* daily also started me on a collection of original newspaper strip art, but unfortunately, that particular example somehow got lost in my travels. I eventually acquired a beautiful *Just Kids* original Sunday page, although it was much later.

So in 1943, when Whit asked me whether I would like to take a reprieve from comic books to take a crack at drawing the dailies and Sundays, I jumped at the opportunity. I pencilled most all of the dailies and some Sundays from 1943 until 1946, when the strip was cancelled. I then returned to drawing comic book pages (with the help of assistants) until 1966. After a continuous run of 28 years at the drawing "bored," I was contemplating retirement.

However, newspaper work for Batman was revived in 1966 by The Ledger Syndicate. The dailies and Sunday pages were started by me with the assistance of Sheldon Moldoff and ran for several months, later being taken over by ghost artists. This incarnation eventually met with the same lack of success as McClure's three-year run.

This is an odd dichotomy, considering that the comic book version of Batman has run uninterrupted for over 50 years. I surmise that the reason superheroes such as Batman, Superman and Spider-Man generally fare so well in comic books but not in newspaper syndication is because of a lack of space. There just isn't enough room in the small, cramped boxes of the newspaper format to freely express the required swashbuckling action. The comic book format allows larger panels and large splash pages which show off the heroes to their best advantage.

I also attribute the lack of newspaper longevity to the fact that newspapers are primarily read by adults. They don't necessarily buy a paper specifically to read the comic pages; it's usually for news and sports.

By and large, the buyers and readers of comic books are a younger audience: children, teenagers and post-teens. And hopefully, this will ensure a long history for heroes like Batman.

A HISTORY OF THE 1940S BATMAN NEWSPAPER STRIP PART 2

BY JOE DESRIS


BATMAN

has appeared in newspapers on five separate occasions since his 1939 comic book debut. This series reprises the first and possibly most important occasion. Not only has this newspaper strip, *Batman and Robin*, never before been reprinted intact, it also has important historical significance:

has appeared in newspapers on five separate occasions since his 1939

- It is the last large body of work that *Batman* creator Bob Kane pencilled completely solo.

- It is artist Charles Paris' first inking work on *Batman*, representing the initial three years of a 22-year stint with the character. Paris is probably the only person to have inked Batman this long.

- And it contains stories by all the significant writers from the first five, formative years of the feature's history: Don Cameron, Bill Finger, Jack Schiff and Alvin Schwartz. 


How it was done

Most newspaper strips are handled by artists and newspaper syndicates. Normally, an artist will deliver finished work directly to a single syndicate editor. However, *Batman and Robin* was administered through the DC Comics offices via editor Jack Schiff. Executive editor-in-chief Whitney Ellsworth was also occasionally involved.

The writers and artists involved dealt with Schiff, never with the syndicate. After a script was written, Schiff would give the assignment to the penciller (usually Bob Kane). After transforming the story into pencil drawings, the work was returned to Schiff's office. The strip was lettered in the DC office bullpen (often by Ira Schnapp) and then was picked up by the inker (usually Charles Paris). After inking the strips and applying Craftint developer, the art once again returned to Schiff's desk. Schiff saw that it was delivered to the McClure Newspaper Syndicate, which would make the engravings and proof sheets, and mail them to its clients. (A history of McClure begins on page 10.)

Except for the introductory six strips, all dailies were drawn on

Craftint illustration board. Made by The Craftint Manufacturing Co. in Cleveland, Ohio, the board had a nearly-invisible pattern of dots on one side. When a liquid developer was applied with a brush, the dots changed to near-black. This allowed the artist to shade objects with gray areas, giving the illusion of color in an otherwise black and white environment. Since the Sundays appeared in color, no Craftint was necessary. Coloring of the Sundays was handled by another DC bullpen employee, Ray Perry.

Schiff composed a title for each daily, usually hand writing it on the front and back of the original art. It was common for newspaper strips of this era to have separate titles every day. They were used for bookkeeping and copyright purposes, so each strip could be identified separately at the copyright office. Some companies felt identifying strips by date was insufficient; with this method, each date would have its own title. Bell-McClure (a merger occurred in 1953) was the last syndicate to use titles, carrying the practice into the 1960s on *Mutt and Jeff*. 



One of several promotional ads for the Batman and Robin newspaper strip. To help build reader awareness and anticipation, teasers like these were provided by the syndicate for newspaper use during the week or two before the strip began.

Pursuing original art

The *Batman and Robin* daily and Sunday newspaper strip that ran from 1943 to 1946 has confounded collectors over the years for several reasons: few papers carried the strip, it frequently appeared in an abridged format, and not a single newspaper seems to have run the dailies and Sundays for the entire three-year span. Even though 948 dailies were drawn, only about a dozen and a half originals appear to have survived. They are in the hands of private collectors and are rarely offered for sale. None of the 156 Batman Sunday originals seem to have survived. Penciller Jack Burnley owned two Sundays until the early 1970s when they disappeared during a move. They have not surfaced since.

Author Ron Goulart, who has been collecting original comic art since the late 1930s, recalls that it was fairly easy to get originals at the time. He wrote to artist Bob Kane around 1944 or 1945 and received an autographed daily from the Joker sequence. A friend of his also wrote to Bob Kane in care of DC Comics, publishers of the various Batman-related titles, and likewise received an original. Another comic art fan recalls sending several requests to DC over a period of a year or so, until finally, around 1950, he received a *Batman and Robin* daily. Three other originals turned up in the collection of artist Lew Sayre Schwartz who ghosted Batman for Kane from 1947-1953. Most of the originals were probably destroyed, a fate shared by much comic strip and comic book art done before the mid-1960s, when the medium began to be recognized as a serious art form.

Superhero writing

Al Schwartz, who wrote three of the five stories in this volume, began scripting comic book stories in 1941. Although his initial experience with syndicated newspaper work was on *Batman and Robin* (his first story, "The Missing Heir Dilemma" appears in volume 1 of this series), he would later become a regular writer for the *Superman* strip. His first *Superman* story appeared October 30, 1944, with a character named Aubrey Jones being mistaken for Superman.

Schwartz recalls how scripts were handled for both strip and comic book work. "The editors wanted you to come in and kick it around with them. Sometimes you could do it by phone. I'd come in with a few ideas and kick them around with Jack Schiff before getting an okay. I might get an idea and Schiff would have another idea and

we'd kick both of them around. Sometimes you contributed all of it and they liked it; sometimes something new would be born because you had to fill a book at a certain time.

"Now this was true for everybody, not just for me; we all worked the same way. We all helped each other. But nobody ever wanted credit for just helping on plot. Since Schiff was the editor, I'd have to get his approval before going ahead with any stories. You never turned in a story without an okay; nobody would touch it.

"It was a lot easier to get a story approved through Jack than some of the other editors because Jack didn't get sidetracked by arbitrary or subjective considerations. With Jack, you could work out a plot. It was fun knocking around [ideas] with him. It was funny to see these grown men jumping up and down. 'Superman comes in and he does... or Batman... yeah, yeah, I got it!' Sometimes everybody would get into the act.

"I've written an awful lot of film, including features," Schwartz continues, "and they're much easier than writing comics. The camera does all the descriptive work, where in comics, you have to describe the scene so the artist can draw it. Also in film, there aren't the same constraints on dialogue; you have room to express an idea. When you're writing a daily, your dialogue has to leave room for the pictures, and yet it has to recapitulate what went before without getting stilted, while also following the storyline and working in a cliffhanger at the end of every three or four panels. It's a very tight medium.

"Otherwise, I wrote the strip like a film scenario, even describing how the characters should look. The Peter Lorre-type character ["The Two-Bit Dictator Of Twin Mills," page 30 and after] is a good



Jojo the Flinker, a Peter Lorre look-alike from "The Two-Bit Dictator of Twin Mills" story.



Actor Peter Lorre, the inspiration for Jojo, in a typical moody pose.

example of the way I would develop a personality: having him use words in his own peculiar way and exaggerating certain personal mannerisms and idiosyncrasies.

"I must have used something like specifying Jojo to look like Peter Lorre. It's hard to recall specifically what I had in mind, but I must have used something like that. The artists were very good at doing research and looking this stuff up; they were fantastic at being able to imitate each other's styles. They were very skillful people. I'm not putting

them down, but they weren't into writing. They did exactly what you told them.

"Flink was just something special that Jojo had to say. I didn't get that from anywhere in particular. It was the idea of putting something into his speech that would be characteristic. In a novel, you can do many things to describe a character. When it comes to comics, you need something that very quickly describes someone. I believed that using speech markers tended to be a shorthand for very effectively delineating a character. In the same way I used flink, I used 'dash my this,' and 'dash my that' [for Finlay Gribbidge in chapter 10].

"In some of my scripts I used slang I specifically picked up in Brooklyn. It was the area around Bedford-Stuyvestant. At the time it was gangster-land, where Murder Inc. had its hangout. I had two very highbrow friends whom I knew from City College. I was living in the Village at the time but their parents lived in that neighborhood. There was a poolroom nearby. We spent a lot of time down there.

"DC paid \$65 for a week's continuity. It only took a few hours to turn out a week and \$65 in those days was a fair amount of money." Sunday pages earned \$35 each and Schwartz wrote two or three con-

tinuities per week, in addition to his usual comic book assignments.

Superhero drawing

Artist Charles Paris worked on *Batman and Robin* almost from beginning to end, inking both the daily and Sunday strips. The strip kicked off a 22-year period where Paris regularly inked Batman for DC.

"I never paid any attention to Batman until they asked me to ink the newspaper strip," Paris recalls. "Jerry Robinson and George Roussos were drawing the comic books in the bullpen and to me, those guys were professionals; they knew what they were doing. I was just a greenhorn and felt lucky to be there. Once in awhile, I'd see some of the stuff they were working on and they absolutely amazed me. And I see the stuff that the guys are publishing today and it absolutely amazes me.

"I never even saw the strip in the paper at the time. I think I saw the Sunday; it ran in a paper that I bought. There used to be a great scratchboard man and his work appeared in the Sunday magazine section; that was the reason I bought the paper. The only time I ever saw a comic book was if Jack Schiff said to take one along because of a character that was going to appear in something else. It was for identification purposes, that's all.

"I never considered myself a cartoonist; I was a painter," Paris continues. "Comics were something I did for a living. The little pencilling I did I found interesting, possibly more interesting than inking from the standpoint of being creative. But I don't think I was really that good in visualizing and making it that interesting, not like Dick Sprang. He would jump his panels and make them interesting. George Roussos had that talent because he studied this stuff. He would point out how Hal Foster used leading lines from one panel to another so that your eye moved through the scene. You can't always do that, but

wherever possible, he did, so it had a visual continuity of movement.

"To George, comics were a fine art form. He had the best collection of original art of anybody I ever knew, including Hal Foster's *Tarzan* and *Prince Valiant* and work by Noel Sickles, too. George had a whole stack of *Scorchy Smith* and *Johnny Hazard* by Frank Robbins, one of my favorite Batman artists.

"If there was one thing I was particular about, it was taking care of my tools and being sure that I had good ones. I might go into the art store and ask for Winsor & Newton #3 red sable watercolor brushes. And the guy would bring out a box of them. I'd pick one up, wet it and hold it up to the light. If it didn't come to a one-hair point, it was useless. My life depended on that brush.

"When I used a pen, it was a lining pen; an architect's pen. For buildings, I'd use pens and a t-square to get the line. It was so much faster to run them. For doing wheels, I had a set of plastic templates of ovals in 20°, 40°, 60°; different sizes on a sheet, but the same degree.

"I used a Winsor & Newton #3, occasionally a #4; #3 was my primary inking brush. There was a problem with brushes during the war. Winsor & Newton continued to manufacture but they didn't have the red sable hair and the brushes were worthless. Who knows what they were using. Probably had a mixture of ox hair in it, too, but the brushes had no life. You stuck them in the ink and man, it was like a piece of wet string. As far as having a point, forget it. I went with Delta, a small outfit on University Place, around the corner from where I lived [in Greenwich Village]. I stayed with Delta and Winsor & Newton after the war.

"We tried to stay ten weeks ahead on the strip so if anything happened, we had something to fall back on; or we could take a couple weeks vacation. You could even take a month's vacation if you took some of the work along."

Paris was being paid \$85 per week to ink six dailies and the Sunday, but penciller Kane's compensation was handled differently. "I didn't get paid by the page," says Kane. "I had a contract to do the dailies for as long as the syndication would last."

continued on page 12

What is the
BATPLANE?

You'll find the answer in that thrilling adventure comic strip—**BATMAN and ROBIN**—appearing in

YOUR PAPER

Who is the
PENGUIN?

You'll find the answer in that thrilling full-color adventure comic strip—**BATMAN and ROBIN**—appearing in next Sunday's

YOUR PAPER

What is the
BATMOBILE?

Look for the answer in the thrilling adventure comic strip—**BATMAN and ROBIN**—appearing in

YOUR PAPER

History of the McClure Newspaper Syndicate

On November 15, 1884, Samuel S. McClure started a service to newspapers that was the first true syndicate operation. In a 1944 interview that appeared in *Editor & Publisher*, he recounted how the syndicated feature concept came to him. "I remember one Sunday afternoon [in July, 1884] when a daughter was on the way. I was walking up and down the room. It seemed to me the room was full of presences like great bubbles. The whole syndicate idea came to me absolutely complete. I was going to have on my staff specialists who were not employed to write regularly, but who were authorities on one subject. I would draw on them for special assignments. I saw the importance of getting the ablest writers on all subjects. I saw popularizing science, popularizing the whole realm that I actually seized upon in my magazine. The most important subjects and the ablest writers," he summed up.

McClure discovered he could afford to offer work from famous writers and artists to subscribing newspapers by charging each paper a relatively small fee. Supposedly, he at first thought the idea really could not be any good since no one was using it. A two-part story by H.H. Boyesen was the initial feature. Future offerings included work by Rudyard Kipling and Robert Louis Stevenson. Fiction comprised the bulk of what McClure presented; comic strips and other features came later. *McClure's Magazine* was first published in 1893.

In 1901, McClure was the first syndicate to preprint four-page, color comic sections that newspapers could buy for their Sunday editions. McClure would print a newspaper's masthead on the comics, which became standard practice later on. Small town papers were now able to have big town color comic sections. R.B. McClure and T.C. McClure were Samuel's brothers and ran the operation. In 1916, the syndicate was sold but the new owners retained the name. McClure eventually became associated with the Eastern Color Printing Company since Eastern's gigantic color press was printing the color comics.

In 1933, an Eastern Color salesman, Max Gaines, was involved

with *Famous Funnies: A Carnival of Comics*, the second comic book ever published. The book also used what would become the standard comic book format. In fact, Gaines was probably involved with *Funnies on Parade*, the first comic book ever published (also from 1933 and also printed by Eastern Color) although the details seem impossible to verify after so many years. Many of the early comic books were done at Eastern Color.

Gaines would eventually become publisher of All-American Comics, whose titles included *Flash*, *Green Lantern*, *Wonder Woman* and other super heroes. Gaines, along with Harry Donnenfeld and Jack Liebowitz, jointly owned All-American and National Periodical Publications (DC Comics), publishers of *Superman* and *Batman*. The two companies had separate offices and staff until merged in 1945. Sheldon Mayer worked at the McClure syndicate from 1936 until 1939 when he joined All-American as an editor. Some of the associations between these organizations are nebulous and some are obvious, but with such connections, it seems natural that Superman and Batman would ultimately be syndicated by McClure as newspaper strips.

McClure started offering preprints and later became a standard syndicate with exclusive features. During the period it handled *Batman and Robin*, the offices were located at 75 West Street in New York City. At the time, there were many more newspapers and more syndicates than today. Smaller syndicates could easily get into major cities because the competition was so intense; they practically didn't need salesman since the big newspapers would grab up the better features, no matter who syndicated them. But the big syndicates had the sales force to visit mid-range and smaller markets where the bread and butter was. Smaller syndicates like McClure did not do that, and as newspapers dwindled, McClure felt the effects.

In 1953, McClure merged with the Bell Syndicate to become the Bell-McClure Syndicate. "It joined later with NANA, the North American Newspaper Alliance," according to cartoonist Will Eisner, "so it was Bell-McClure-NANA."

BATMAN AND ROBIN!

"REPLACES THREE ORDINARY STRIPS!"...

Now appearing in these key papers...

Philadelphia Record
Detroit Times
Miami Daily News
New York Daily Mirror
Nashville Tennessean
Baltimore News-Post
Indianapolis News
Los Angeles Examiner
Chicago Sun
Milwaukee Sentinel
Atlanta Constitution
Albany Times-Union
Pittsburgh Sun-Telegraph
New Orleans Times-Picayune
... and many others.

RESERVE YOUR TERRITORY NOW!

ALTHOUGH your comic and adventure strips are second only to your page one news in high readership, even they might have to be cut to meet repeated newsprint reductions. Many key editors have met this emergency by taking on that sensational new adventure strip, **BATMAN and ROBIN**... as one publisher says, "It takes the place of three ordinary strips!"

Unlike any other adventure or comic strip, **BATMAN and ROBIN** starts in your paper with pre-formed popularity among many millions of enthusiastic followers... and two completely new and powerful promotion services will start it off with a bang! Don't miss this tested, proven audience-builder!

Get the facts... and then judge for yourself! Write, wire, phone... today!

***Ask any youngster about BATMAN and ROBIN!**

THE MCCLURE NEWSPAPER SYNDICATE
75 WEST STREET • NEW YORK CITY (6), N. Y.

Eisner became president of the syndicate, marking what was probably the first time that a practicing cartoonist was actually in charge of a syndicate that handled comic strips. "My involvement was a very short one," Eisner said, "maybe a year and a half, in the early 1960s. A company I owned called American Visuals Corporation, was involved in deploying and employing the use of comics as teaching materials. We began producing booklets for industrial reading racks, which were in vogue at the time. We merged with another company and I became president of the combined firm. The new company went out and bought Bell-McClure-NANA and I became president of it. I was running NANA and was more interested in expanding the feature service and news service division. We had Drew Pearson, Dr. Joyce Brothers and a lot of very important columnists. We had stringers all over the world for our news service.

"Because of my background in comics," Eisner continued, "I became a hands-on president and became very active in it for the time I was there. I never got a chance to develop properties, which is one of the things I was eager to do and was supposed to do. I thought that was where I could make a real contribution instead of fighting regional newspaper wars, which is what I wound up doing. By the 1960s, the fact that a strip was the main fulcrum for bringing in circulation to a newspaper began to fade. Newspapers were beginning to disappear in major cities. The function of a daily strip had changed."

Bell-McClure-NANA was eventually bought by United Features on January 1, 1972.

This ad originally appeared in Editor and Publisher on December 18, 1943. Note the use of Jack Burnley's "spotlight" artwork, often used for publicity purposes during this period (additional background on this famous pose can be found in volume 1).

Incessant deadlines

Working with short deadlines and long hours seemed almost a prerequisite for comic book work. It certainly was commonplace, according to Schwartz. "Usually I was writing right up to deadline. Jack Schiff would say, 'Look, someone was supposed to do this. We need it in a hurry.' And you'd turn out a ten week continuity."

"I turned out as many as two or three continuities a week; the stuff just poured out. I remember [writer] Bill Finger fell into something very special to give him a real buzz [and keep going]: chicken soup. When he discovered he had heart trouble, he had to be very careful. He had to quit coffee and all of that stuff. Bill usually took good care of himself anyway. He wasn't as dissipated as some of the others of us were."

Deadlines had to be dealt with by the whole creative staff, but Finger seems to have attained almost legendary status in his handling of the dreaded deadline doom. "He killed off three grandmothers in meeting deadlines over the years," says Schwartz, recalling a story that circulated in the DC offices about Finger. "Bill would get so wrapped up collecting stuff and putting together pieces, that the problem of just sitting down and working was hard for him. He was very preoccupied with the creative process. I guess Bill would have gotten his stuff in on time if we had computers in those days."

"He was wonderful at plotting; I plotted so many stories with him. When we had problems, Bill and I used to call up each other and visit. We'd work on his story, then we'd work on mine. I remember on one occasion, we were plotting in Washington Square Park. We were talking kind of loud and the next thing I know, swarms of kids were climbing all over us. We were talking about both Batman and Superman, I think."

Looking at deadline management from the artist's viewpoint, Paris notes that "Jack Schiff was very fond of me and my stuff later on, but I don't know whether he was or not at this period. He would at least have learned by this time that I was reliable, that if there was a deadline to be met, I'd break my back to do it, even if it meant staying up three days and three nights in a row. So I always gave it my best shot. It didn't always please me, but I did the best I could with it."

"Almost all of those fellows, including myself," Paris continues, "had one thing in common: I think we were primarily loners. I think



This 5 1/2" x 8 1/2" cardboard mask was given away by the Philadelphia Record in 1943. As part of their publicity for this new comic strip, the Record had "250,000 masks . . . specially designed and made to order by a Philadelphia costuming firm" (according to a press release). They were distributed by dealers and newspaper carriers. The newspaper also staged a Halloween party at their office building in 1943. Top photo: front of mask. Bottom photo: reverse.

you'd *have* to be primarily a loner to work that way. If you're on your own, working in your home, it's easy to get up and go turn the radio or TV on, or go to the icebox. You could goof off very easily if you didn't impose a lot of self-discipline. I think all of these guys were capable of imposing that discipline on themselves. They had to, or otherwise they wouldn't accomplish anything. Paying the bills is a great incentive. I probably have more respect and admiration for these guys now than I did at the time I was amongst them. I was much younger, I was more ambitious and I had other goals in mind. I had lots of things going. I had a great deal more energy, too. I couldn't work until one or two o'clock in the morning now."

Chapter 6: *The Two-Bit Dictator Of Twin Mills (pages 20-58)*

The basic concept for this story originated with the political abuses of William M. "Boss" Tweed and the Tammany Hall scandals that affected New York City's Democratic party. Tweed led a group of politicians who were shown to have bilked New York out of between \$30 and \$200 million. He was convicted and sentenced to prison in 1873.

Tweed's real-life downfall was partially due to a newspaper, *The New York Times*, just as a newspaper was involved in his demise in this story. Thomas Nast, with his satiric cartoons appearing in the magazine *Harper's Weekly*, also had an important contribution in Tweed's undoing.

Just as some comic book artists occasionally lettered the names of friends onto billboards and storefront signs in their stories, writers also inserted personal references into their scripts. Schwartz had a penchant for often arcane literary references and used another one in this story. "I was the editor

and publisher of a literary magazine when I was still in high school," he recalls. "We were publishing Gertrude Stein, Ezra Pound and some of the top literary figures in the world at that time. I also corresponded with poet William Carlos Williams." The address 9 Ridge Road (page 39) was a reference to Williams' Rutherford, NJ address.

The strips began to carry a date as of #313 (page 20), previously having used only a numbering system. Regular letterer Ira Schnapp was replaced for one week (pages 29-31), perhaps because of a vacation. A different letterer took over and managed to incorrectly number the sequence as #232-237 instead of #332-337.

Kane notes, "I remember drawing Tweed Wickham [page 20] like a W.C. Fields character. It was my decision to do that; I had full creative reign on this." Kane also observes that Bellow looks like the strip's editor, Schiff.

Recalling the rendering of Batman's breakup of the gambling house in this sequence (page 28), Kane remarks, "There also was a gambling scene I had in one of the comic books, where he crashes through the window, lifts the table up and all that." Kane had previously pencilled almost identical scenes in *Detective Comics* #38, pages 6 and 7 (April, 1940) reusing them here to save himself some time.

Instead of the illustration or three-ply bristol boards typically used in comic books at the time, most of these dailies were drawn on Craftint illustration board. Nearly-invisible dots printed on one side would appear when developer was applied. Although not exactly delicate, the dots could nevertheless be damaged if the Craftint was handled like normal illustration board.

Contrasting Kane's pencils on these strips with later comic book work, Paris recalls that



“Kane would have to stay away from pencilling blacks because this stuff had to be developed and you couldn’t do that much erasing on top of that surface, otherwise you were liable to peel off the spots. He had to exercise more care on this stuff than he did when he was working on the comic book stories.”

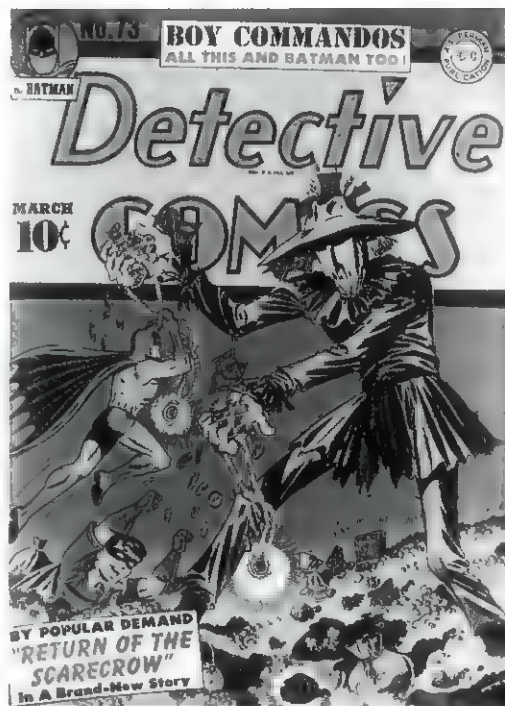
Both this and the subsequent story are 13 weeks in length, making them the longest of any continuities in this series (the average was about ten weeks).

Chapter 7: *Bliss House Ain’t The Same* (pages 60-98)

This story’s main villain, Pomade, was vaguely similar to another Batman villain, Scarecrow. Both were university educated men, and, derided by colleagues because of appearance, turned to crime. Scarecrow appeared in two comic books during this period: *World’s Finest Comics* #3 (Fall, 1941) and *Detective Comics* #73 (March, 1943). The cover of the latter is reproduced below.

“I remember getting in on the plotting of Pomade with Schiff,” Schwartz recalls. “There were a few others around at the time—anyone who happened to show up could get in on a plotting session. We’d come into the office and kick somebody’s ideas around. We all helped each other, but credit always went to the one who had the chore of writing it and giving it life.

“Characters like Pomade were Dickensian, really, in the sense that they were noteworthy for a single, odd personal trait or a unique physical characteristic. As I recall now, Pomade wasn’t really drawn the way he was originally planned. He was supposed to have been slicker with his hair pomaded down, sort of a George Raft



The Scarecrow, a villain similar in some respects to the Pomade character. Art by Bob Kane and Jerry Robinson.

type. The reason I remember Pomade is because the idea for him really came out of the pomaded hair of a character in *Dick Tracy*. I wasn’t too crazy about Pomade as a name, but Jack came up with it, he liked it, and so we went along with it.”

But interestingly enough, neither Schwartz nor Schiff recalls reading *Tracy*. “I didn’t read the *New York Daily News* and it was the only place I could have seen *Tracy*,” Schwartz continues. “But I wasn’t exactly living in a vacuum. I’d visit friends who would read that stuff from time to time and they might talk about it. You pick up information about other strips and other places from all kinds of sources without necessarily going directly to them. I had a couple of friends who read stuff like *Dick Tracy* pretty sedulously. It was sort of highbrow chic.”

Additional material about the relationships (both real and imaginary) between villains appearing in the *Dick Tracy* and *Batman and Robin* strips can be found in the Sunday reprints of this series.

Chapter 8: *The Karen Drew Mystery* (pages 100-129)

Editor Schiff’s second effort at writing a *Batman and Robin* con-



Lauren Bacall, shown here in a scene from *Confidential Agent* (1945), was the reference used by Jack Burnley to draw the enigmatic Karen Drew.

tinuity used what was probably one element in the strip's ultimate demise: *the main characters weren't in the story*. Well written and well drawn stories were obviously important, but the strip was promoted as enticing readers because of Batman and Robin and it was most likely to build popularity because of them. This absence occurred in other sequences of the dailies, when for days and even weeks, the two heroes appeared out of costume or didn't appear at all. Additional material on the strip's success and failure can be found in volume 3.

Bruce Wayne's regular girlfriend in the comic books at this point was Linda Page. She also appeared in a story in volume 1 ("The Missing Heir Dilemma"). Bruce seems to have forgotten all about Linda in this story and no mention is made of *any* other women. In volume 3, Bruce asks another girl to dinner ("An Affair of Death"), again leaving other girlfriends out of the picture.

Up to this point, Jack Burnley had been regularly pencilling the Sunday strip. When Schiff decided to put Burnley on this ten-week sequence, he moved Kane over to the Sundays for a five-week story.



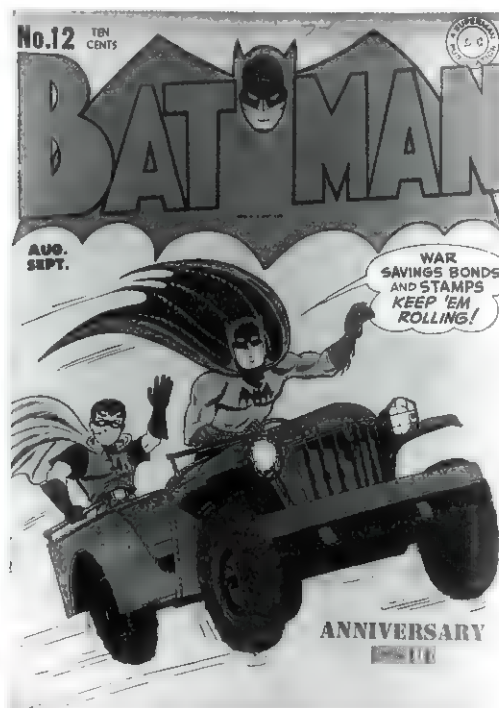
Sydney Greenstreet and Humphrey Bogart provided the inspiration for a couple of tough guys in "The Karen Drew Mystery." The actors are shown here in a scene from *Casablanca* (1942).

"Schiff told me what he wanted," Burnley recalls. "He said he wanted that fat guy to look like Sydney Greenstreet and I think he mentioned Lauren Bacall or someone like that for the girl. One of the crooks was supposed to look a little like Humphrey Bogart. He might have given me a couple of pictures or else I just looked them up at the library or in a movie magazine." Burnley feels that Schiff may have preferred the Burnley rendition of a pretty girl over Kane's for this particular story, hence the shifting art assignments.

When inking this sequence, Paris recalls that he did not try to impose Kane's style over Burnley's pencils. "At this point, I think I was really only trying to just do the best job I could on Burnley's and Bob's pencils. When I reached the point where I was inking several different guys who were all going to appear in the same comic book, I then tried to make it look like it all came out of the same inkpot."

By 1947, Paris had become the primary Batman comic book inker. "I tried to put a consistent look to Sprang, Sheldon Moldoff and whoever else," Paris recalls. "I couldn't make everybody look

like Dick Sprang, for example, not without redrawing the whole thing. But I did try to make adjustments as I went along, as much as I could. If a kid picks up a comic book and sees one Batman story but the next Batman story doesn't look anything at all like it, well, what is this, you know? They should at least bear some resemblance of technique or something that ties them all together, and that's what I tried to do. That's the way I felt about it, and I tried to do it to the best of my ability. I wasn't always successful, but I tried to be."



The Batmobile was exchanged for a ride in a Jeep on this war-related cover. Art by Jerry Robinson.

Chapter 9: Their Toughest Assignment (pages 131-154)

During the first half of the 1940s, many newspaper strips mentioned, and some prominently featured, America's involvement in World War II. Humor strips reflected homefront aspects and many comic book characters, Batman and Superman among them, somehow sought out the enemy for battle.

Schwartz recalls a war-related story he wrote for the *Superman* strip. It began April 2, 1945 but after several weeks, "Superman disappeared from the newspapers for a few days," says Schwartz. "There was some whispered stuff around the office, but I didn't know anything about it until after the war. Then the story came out; The *New York Post* had a headline that read 'Superman had it first,' meaning the bomb. I had written a story in which there was a cyclotron, something I had picked up in a 1935 edition of *Popular Mechanics*. But it was too close to the Manhattan Defense Project, so the FBI stepped in and censored *Superman*."

"The FBI came up to the office," adds Schiff. "I still remember the day. These guys were in Whit Ellsworth's office, confronting him. They said, 'the stuff you have about the cyclotron, we want those things immediately withdrawn.' They didn't say why. That was before the secret of working on the [bomb was known]. We should have figured it out. We didn't."

With the first successful atomic test near Alamogordo, NM, just three months away (July 16), the FBI apparently thought they had discovered a leak. Although the strips apparently were pulled in some areas, they did run elsewhere.

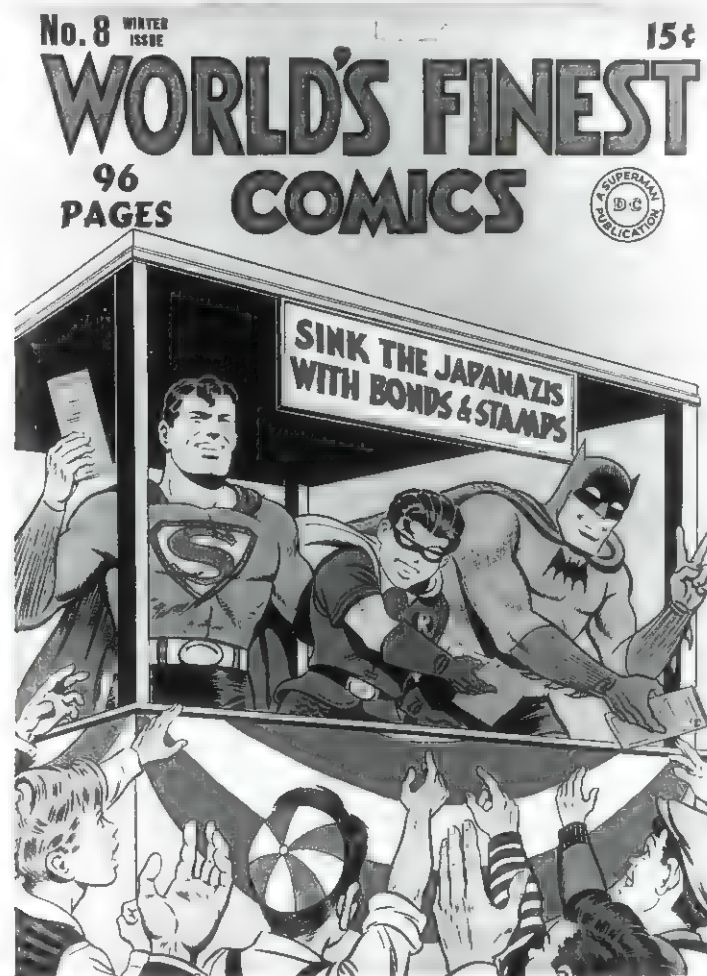
In comic books, Batman was shown battling Axis villains ("Swastika Over the White House," *Batman* #14,

December, 1942-January, 1943), and even using the Batplane to help rout enemy ships and planes ("The Two Futures," *Batman* #15, February-March, 1943). Covers with war themes were common and depicted the heroes driving a Jeep (*Batman* #12, August-September, 1942), selling war bonds and stamps (*World's Finest Comics* #8, Winter, 1942) and assisting in a waste paper collection drive (*World's Finest Comics* #13, Fall, 1944).

Occasional wartime references popped up in the strip (more frequently in the Sundays), such as Batman's observation about saving ammunition (page 137); Robin's pun about Batman's love life: "Maybe he's fallen for a WAVE!" (May 7, 1944, Sunday); or Robin's remark about an empty house: "This



According to the FBI, Superman was getting a little too far ahead in the war effort. This panel is from April 16, 1945.



Superman, Robin and Batman pitch in to help the war effort in this 1942 cover by Jack Burnley.

place is as deserted as a gas station!” (August 6, 1944, Sunday).

A pointed example can be found in the Sunday strip for January 9, 1944, where Mr. Plankton plans to turn some treasure “...over to the government to help win the war!” In addition, a comment about the war’s effects on the homefront is in the April 1, 1945 Sunday. A frustrated sheriff exclaims, “The war took most o’ my deputies, so it’s a tough job patrollin’ this big area.”

Except for this chapter dealing with housing shortages (which appeared during the war’s closing days) and a handful of references, the *Batman and Robin* newspaper strip bypassed any significant

involvement in wartime-related problems.

“I enjoyed doing this story,” Schwartz recalls, “because it had the kind of humor that treated the characters not just as crime-fighters, but took them off into another realm altogether. It was a reason for doing a totally different kind of story. I was always looking for a

chance to get away with something like that. Once in a while I could.”

Describing the housing shortage, Schwartz notes that “It had been such a common experience of mine. You had to be living in Greenwich Village, where apartments had become scarce. It was very hard to find living quarters. At the end of the depression, I had a basement place on west Eleventh Street in the Village for \$25 a month, which included a free month. But that ended about 1940 and then everything suddenly became impossible. It might have had something to do with the way the real estate situation operated. There was no place to build new housing. A lot of the old slums on Bleecker Street were redeveloped.

“The situation in the Village was always a problem; there wasn’t enough normal housing stock. Most artists were looking for lofts. Apartments were in short supply and those that we could afford were particularly so, because rents kept going up, up, up as the Village began to become a magnet for upper/middle class people. ‘Us poor writers’ couldn’t afford anything anymore and we really had to scrounge.”

A character on page 135 resembles actor Edgar Kennedy. “I was sort of fond of Edgar Kennedy as a secondary character,” Schwartz says, “and might very well have mentioned him in the script.” During the interviews for this series, Kane also mentioned drawing Mr. Doople to look like Kennedy.

And Kane noticed the enchanting Miss Parker: “She looks like my first girlfriend, Gloria.”

Chapter 10: *The Warning of The Lamp!* (pages 156-191)

Finlay Gribbidge’s favorite epithets in this story include “Dash my shirt front,” “Dash my cuff links,” “Dash my bald spot,” and similar phrases. “I picked that up from Tom Swift,” Schwartz reveals. “Mr. Damon said things like ‘Bless my cuff buttons.’ That’s where I stole it from. When you want to develop a character, you give him a tag line like that. I didn’t want to use ‘Bless my...’ so I wrote ‘Dash my...’”

Schwartz based Gribbidge’s wife, Cassandra, on his own spouse. “I had a wife who was on a vegetarian kick. I built that right around her. She was also into a lot of occult stuff. Henry Miller thought she was one of the greatest psychics he’d ever run across. She was very much into that. In a very naive way, she was sort of a natural medium. I’m also very farsighted. That’s where I got hypermetropic vision from [page 187]. I still don’t use glasses except for reading. Of course this material is not always exactly autobiographical; I reserved that more for novels.”



With paper demand increasing and supplies dwindling, saving waste paper became more important during World War II. Art by Jack Burnley (1944).


A favorite Kane stock pose is the close-up view of Batman's face, repeated on pages 186 through 188. Paris notes another often used Kane prop. "That marble fireplace [page 171] was typical of Bob. It was also typical of a lot of New York apartments. Many had gas logs in them and I lived in a few of those places myself.

"I lived on the top floor of my apartment building during the war. We had steam heat which was fired by a coal furnace. Everything was difficult to come by, including coal. I always carried a bucksaw in the back of my car, so if I ran across any kind of a windfall when I was out riding in the woods, I'd throw my rope on it, drag it back to the stable, chop it up and take it home, because I had a fireplace

in the studio. We'd build a fire and sit in front of it, heating a couple pots of water on the stove for bathing, and sit in front of the fire.

"In the wintertime, it was cold in New York, and it got so cold in my studio that I couldn't work. I'm sitting there with an overcoat and a muffler, wearing a hat and wearing gloves that I had cut the fingers out of. You could see your breath! It was so cold in the place that I called up Jack Schiff and asked 'Have you got a desk that I can work at?' It was warm enough in the office. [I didn't stay up at night to ink] in that cold. I was going into the office every day because it was too cold.

"I used to take the valve out of the radiators to try to get the heat to rise up there. One time, I went away on a trip. My wife was working for American Airlines during the day. She took the valve out in the morning, went to work and forgot [about it]. The steam came up during the day from the valve being continuously open and all of my paintings, which I did on canvas in those days, were hanging like old

rags from the steam bath. Some were salvagable and some were destroyed." 

Additional historical background can be found in volumes 1 and 3 of the dailies and in the collected Sundays. Biographies of the strip's original creative staff are in the Sunday volume.

CAPTURED- BATMAN and ROBIN!

America's most thrilling
adventure team has
joined our comics fam-
ily. Watch for BATMAN
and ROBIN in

YOUR PAPER

This set of 21 decals from 1944 is one of the very few examples of Batman merchandising done during the character's first 25 years. Using familiar poses from the comic books and comic strips, each envelope came with two 4 1/4" x 7 1/4" sheets of four-color decals. They were priced the same as a new comic book (10¢) and were available in stores. Most of the art was drawn by Jack Burnley. Decal sets were also made for Superman, the Boy Commandos and several other comic characters not published by DC Comics including Dick Tracy, Roy Rogers, Terry & The Pirates, Don Winslow, Blue Beetle and Captain Midnight. Fawcett Publications issued similar decal sets for Captain Marvel and Hoppy the Marvel Bunny although these were apparently only available by mail order.



Chapter VI: The Two-Bit Dictator of Twin Mills

Writer: Al Schwartz.

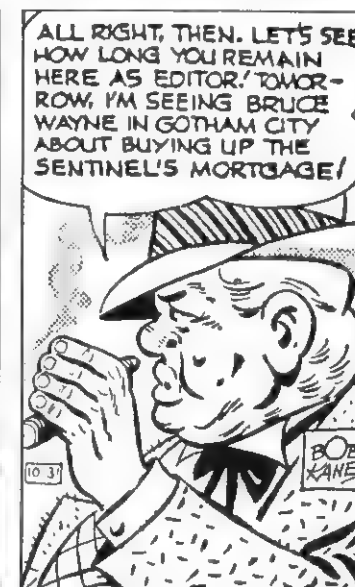
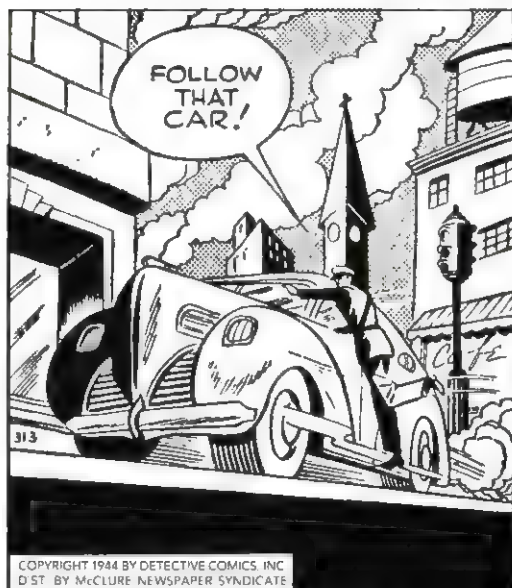
Pencils: Bob Kane

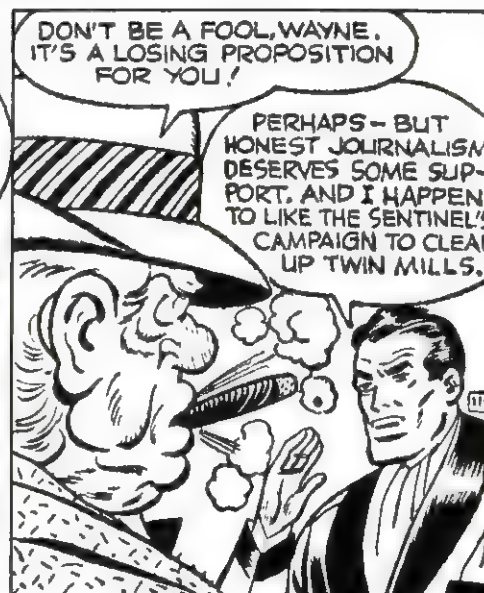
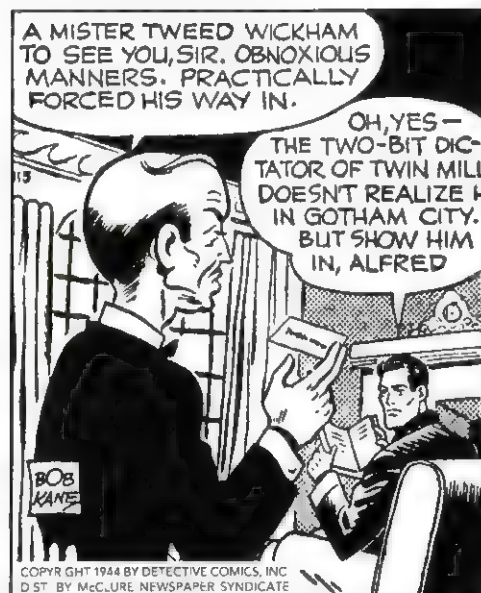
Inking and Craftint embellishment: Charles Paris

Letterer: Ira Schnapp.

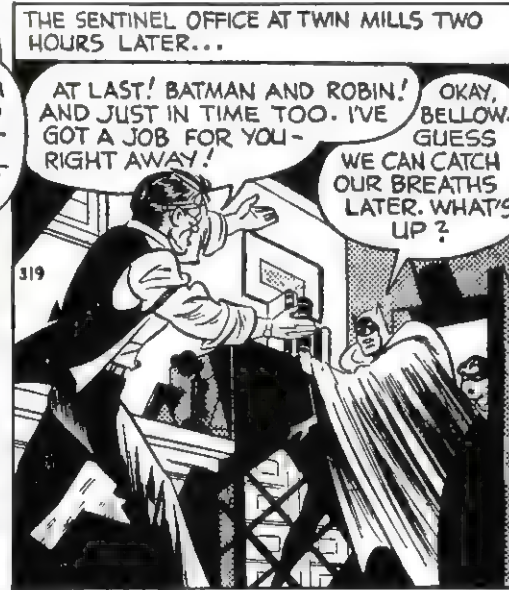
Editor: Jack Schiff.

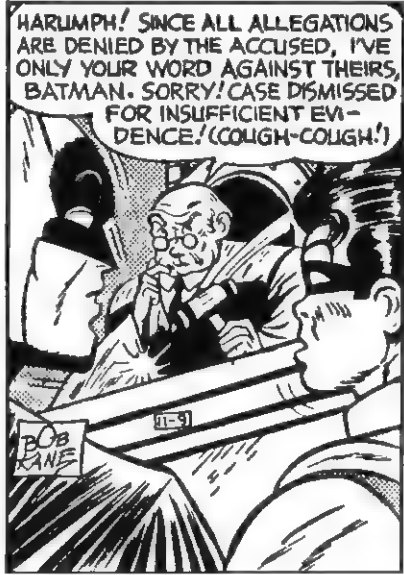
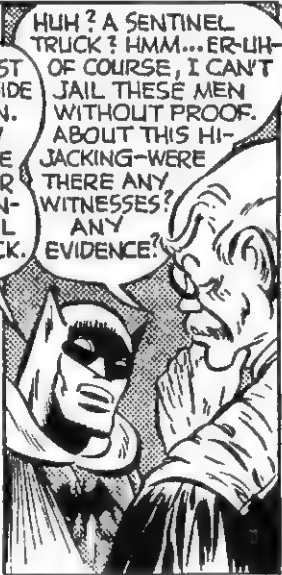
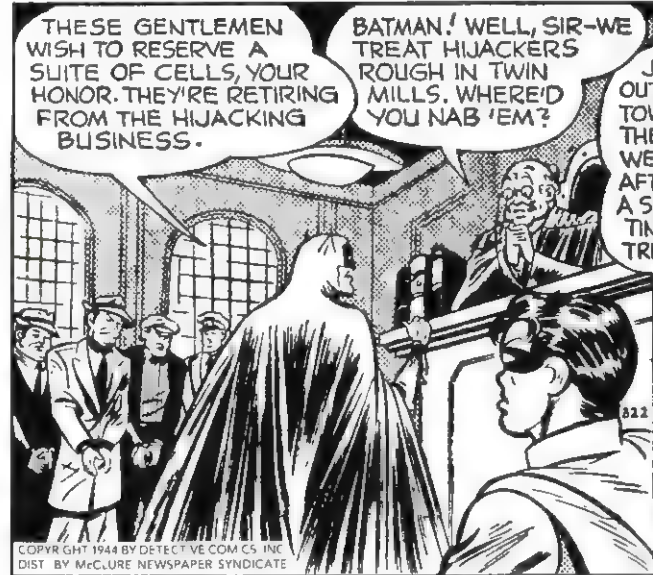
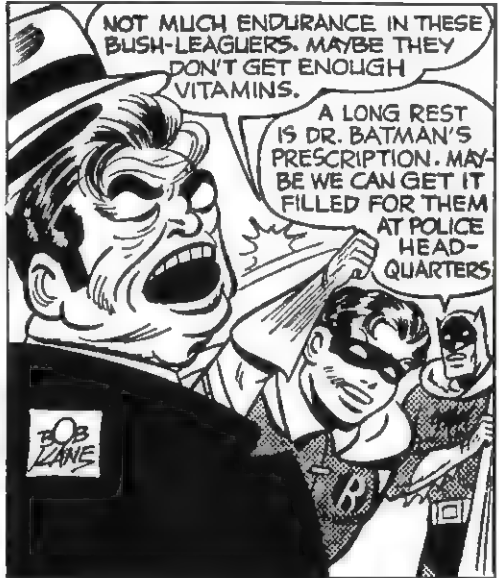




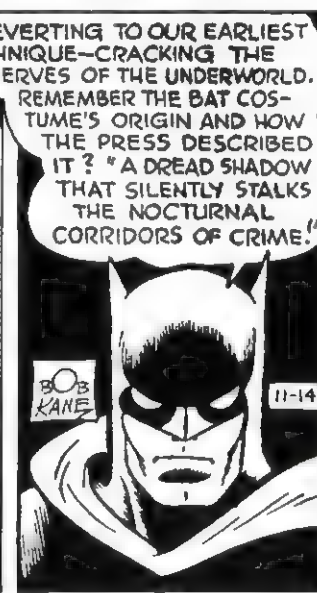
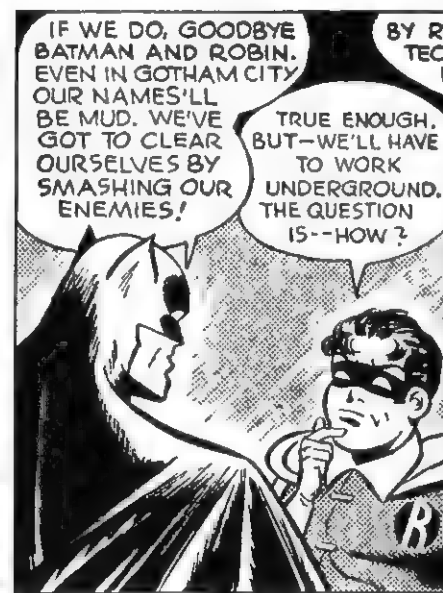
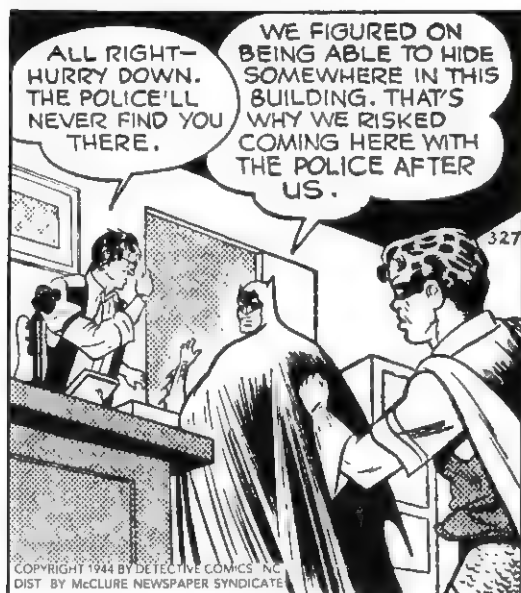
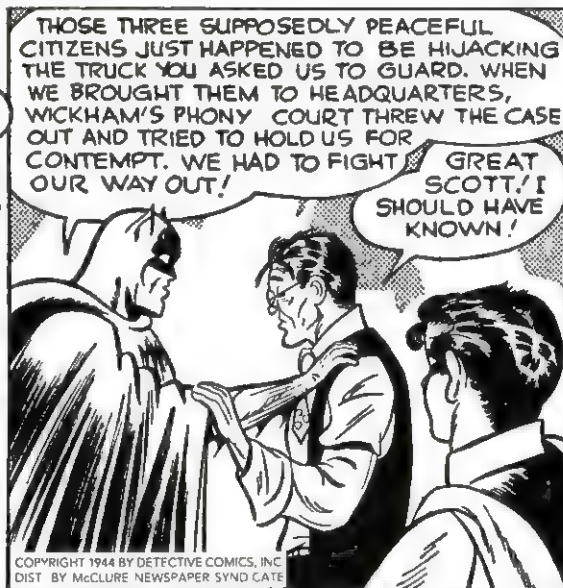
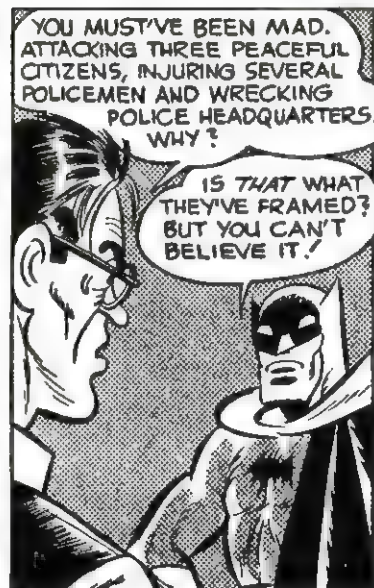
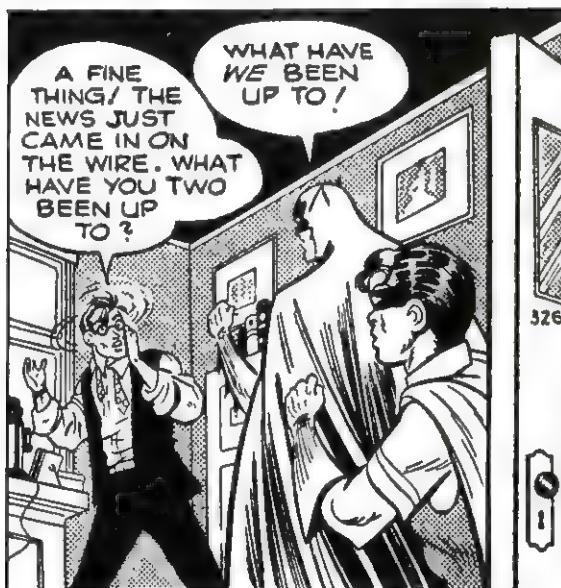


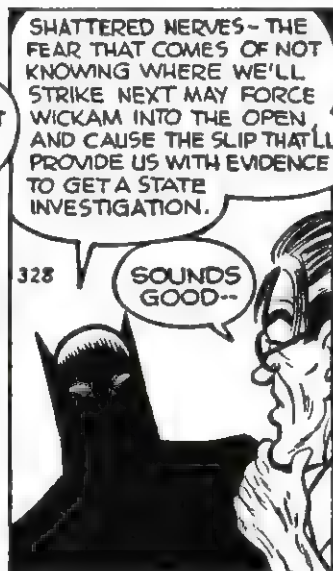














CARRYING ON THEIR NOCTURNAL CAMPAIGN OF TERROR AGAINST TWIN MILLS' UNDERWORLD, BATMAN AND ROBIN HAVE JUST COMPLETED A CRASH VISIT TO A CROOKED GAMBLING HOUSE WHEN...

132

SOMEONE SNEAKING DOWN THAT FIRE ESCAPE?



HALT! OR SOME LEAD'LL STOP YOU!



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DIST. BY McCLURE NEWSPAPER SYNDICATE

IT'S US? AND WHAT ABOUT IT?

WELL!

BATMAN AND ROBIN? WELL—I'M AN HONEST MAN, AND I'M NOT LETTING YOU GET AWAY...



BUT SINCE YOU'RE RESISTING ARREST, MAKE IT A LIGHT TAP RIGHT HERE, EASY-LIKE. AND GOOD LUCK TO THE BOTH OF YOU!



YOU MEAN YOU DON'T WANT TO ARREST US? BUT ISN'T THE ENTIRE FORCE AFTER OUR HEADS?

ACCORDING TO ORDERS, BATMAN—YES! BUT YOU MISJUDGE THE AVERAGE OFFICER IN THIS CITY...

HE NEEDS HIS JOB, AND HE HAS TO WATCH HIS STEP IF HE DOESN'T WANT TO BE BROKEN. BUT NINE OUT OF TEN'LL TURN THEIR BACKS INSTEAD OF ARRESTING YOU.



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DIST. BY McCLURE NEWSPAPER SYNDICATE

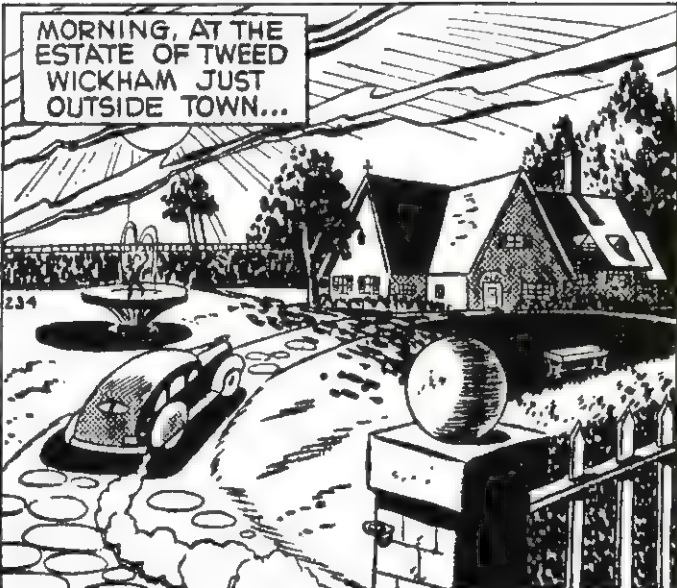
THEN IT'S SIMPLE. WITH MEN LIKE YOU TO TESTIFY, WE COULD GET A STATE INVESTIGATION STARTED.

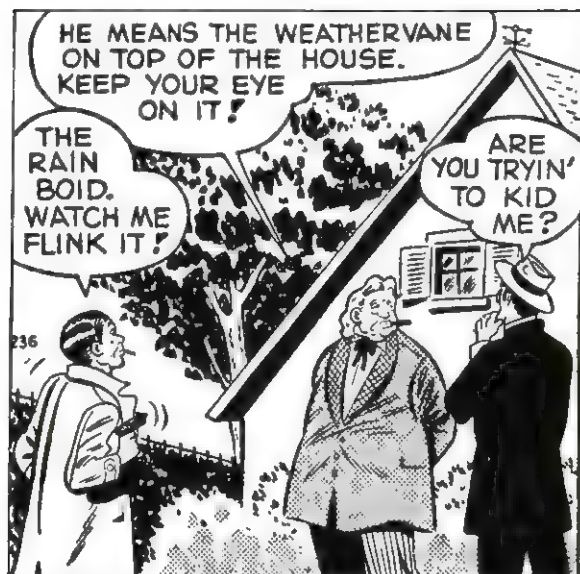
I'D LIKE TO HELP, BATMAN. BUT—I HAVE TO THINK OF MY WIFE AND KIDS.



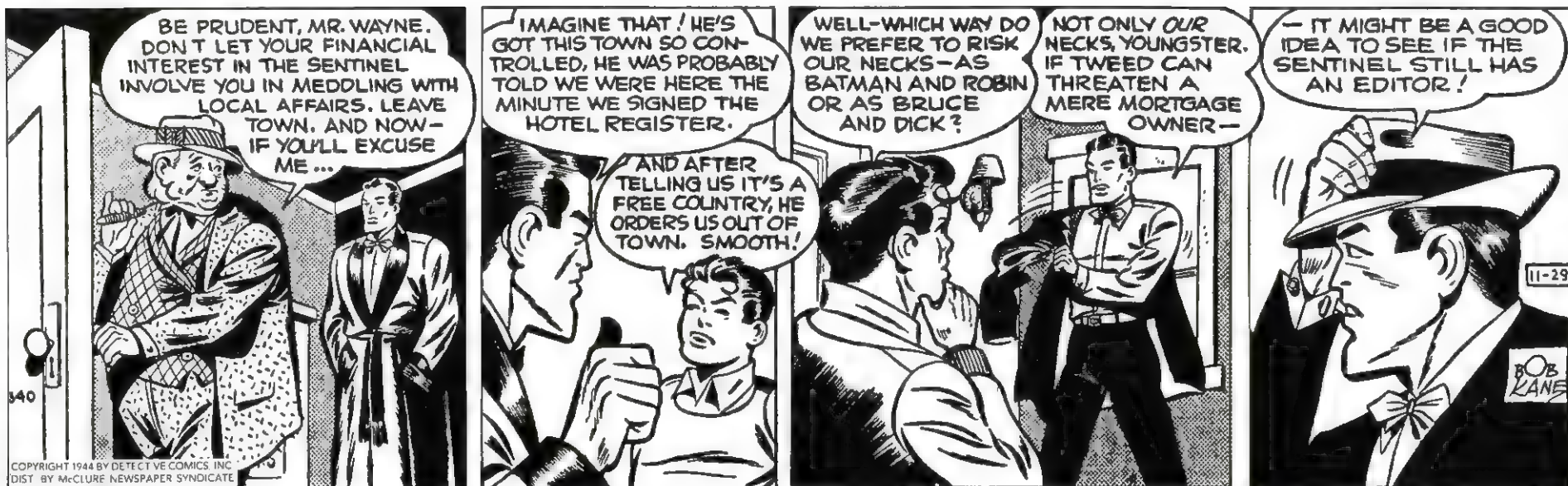
MY ADVICE IS—LEAVE TOWN NOW, OR THEY'LL BE MEASURING YOU FOR A WOODEN BOX!

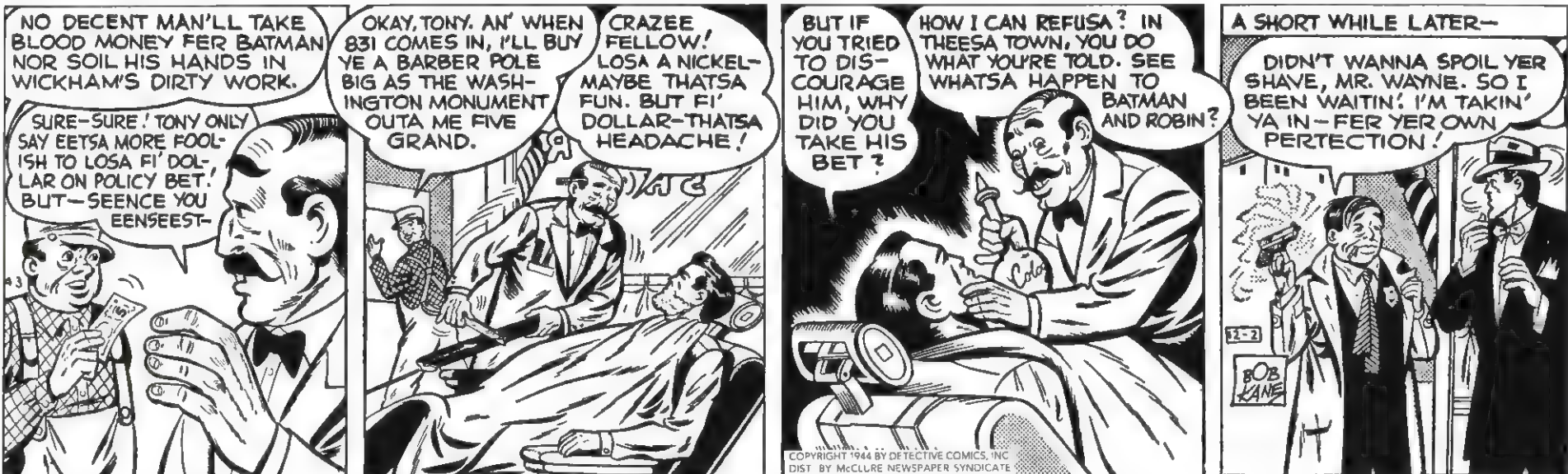


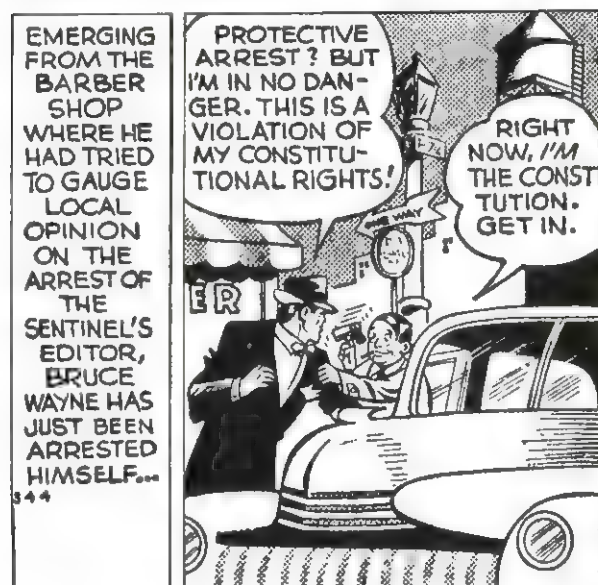


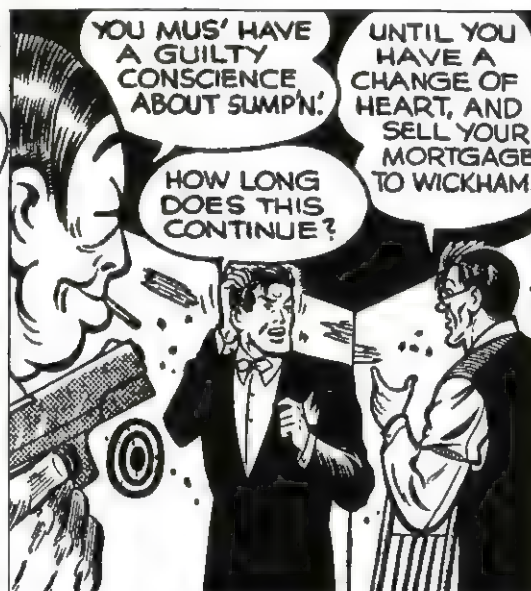


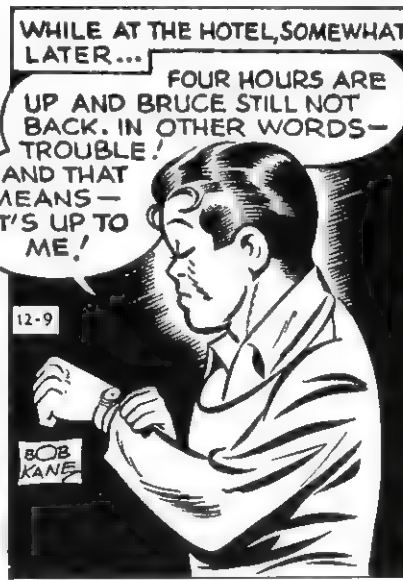
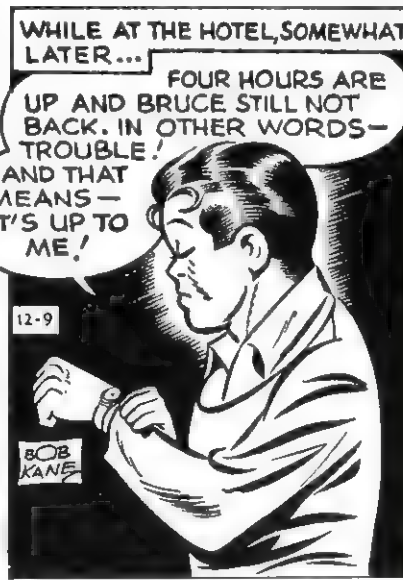




















AN HOUR AFTER SENDING BEN BELLOW OUT OF TOWN...

THAT'S HIS WINDOW. I'VE BEEN LOOKING FORWARD TO RAIDING TWEED'S COLLECTION MAN, LOGAN. WHAT DID HE MEAN TODAY BY YOUR GETTING THE "FLINK TREATMENT"?

A BRUTAL ART PRACTICED BY THE DEADLIEST PISTOL SHOT I'VE EVER SEEN.

358

THAT'S FUNNY! ONLY THIS AFTERNOON I SAW AN INCREDIBLE FEAT OF PISTOL SHOOTING MYSELF. MURDER BY AN UNSEEN MARKSMAN.

MURDER? THIS AFTERNOON? HMM... WHAT TIME?

BOB KANE

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ABOUT FIVE-THIRTY. WOULD HAVE INVESTIGATED BUT MY FIRST JOB WAS FINDING YOU.

FIVE-THIRTY! JUST A HALF-HOUR AFTER WICKHAM'S "FLINK" ARTIST WAS CALLED AWAY. MIGHTY STRANGE COINCIDENCE.

WHY-DO YOU KNOW SOMETHING ABOUT IT?

I'M NOT SURE, BUT WE'RE CALLING THIS RAID OFF. THIS MAY BE A CHANCE TO SETTLE A SCORE WITH A CHAP NAMED JOJO!

12-20

TELL ME- WHO WAS THE VICTIM?

SEARCH ME! SOME BIG SLAP-HAPPY WORKMAN. HE WAS RUNNING DOWN THE STREET SHOUTING SOME NUMBER-831. AND THEN-ZOWIE! KILLED!

359

831! HOLY SMOKE! THE BIG WORKMAN I SAW PLACE THAT FIVE-DOLLAR POLICY BET IN THE BARBER SHOP TODAY! THAT WAS HIS NUMBER! COME ON, ROBIN!

HEY-WHERE YOU PULLING ME?

BOB KANE

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TO A CERTAIN ALL-NIGHT BARBER SHOP. I WANT TO ASK SOME QUESTIONS. IF 831 CAME IN, THAT WORKMAN WON OVER TEN THOUSAND DOLLARS. AND WICKHAM, WHO RUNS THE LOCAL POLICY RACKET, MIGHT KILL FOR A LOT LESS!

SHORTLY AFTERWARD ...

BUT THIS CAN'T BE THE PLACE. IT'S OUT OF BUSINESS.

YOU'RE WRONG, ROBIN. IT'S OUT OF BUSINESS BECAUSE IT WAS THE PLACE!

TONY'S BARBER SHOP

THIS STORE FOR RENT
INQ. AGENT

12-21



SEEKING MURDER EVIDENCE AGAINST WICKHAM'S DEPUTIZED GUNMAN, JOJO, BATMAN PLANS TO RAID POLICE HEAD-QUARTERS FOR A CERTAIN BALLISTIC REPORT...

IT WOULD BE SUICIDE TO TRY GETTING PAST THOSE HEAVILY ARMED COPS.

NOT NECESSARILY. LISTEN...

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POLICE HEADQUARTERS

\$10,000 REWARD FOR CAPTURE OF BATMAN AND ROBIN

362

TWENTY MINUTES LATER...

JIM-LOOK!

NOW WHAT'S A CHILD OF THAT AGE DOING ON THE STREETS ALONE AT TWO IN THE MORNING?

12-25

WHAT'S WRONG, LAD? WHERE DO YOU LIVE? AND WHY AREN'T YOU AT HOME ASLEEP THIS TIME OF NIGHT?

I-I'M AN ORPHAN, AN'-I CAME HERE FROM GOTHAM CITY (SOB)... FOR ADVENTURE... (SOB) I HAVEN'T GOT NO PLACE TO SLEEP!

BOB KANE

A RUNAWAY ORPHAN, EH? AS IF WE HADN'T TROUBLE ENOUGH WITH BATMAN ON THE LOOSE.

GUESS HE'LL HAVE TO SLEEP THE NIGHT IN THE STATION. CAN'T TURN HIM OVER TO THE CHILDREN'S SOCIETY BEFORE MORNING.

YEAH-GUESS WE GOTTA KEEP HIM HERE TILL MORNING. TAKE HIM INTO THE CHIEF'S OFFICE. HE CAN SLEEP ON THE COUCH. AND HURRY BACK TO YOUR POST OUTSIDE.

OKAY, INSPECTOR.

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363

SEVERAL MINUTES PASS AND...

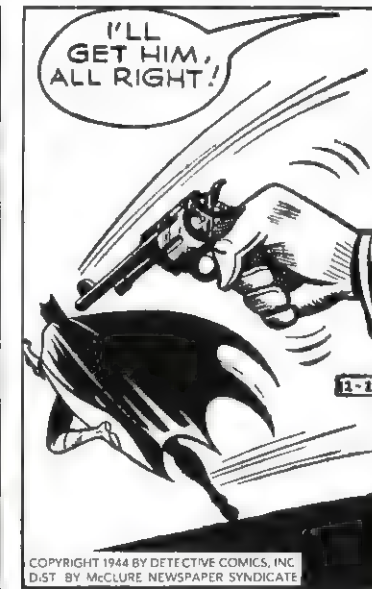
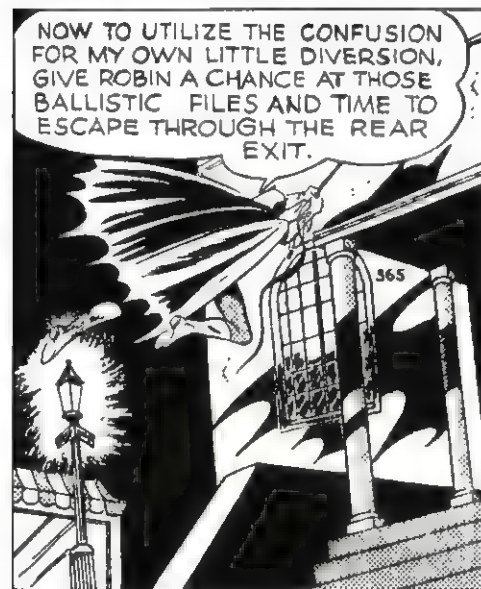
NOW WHAT IN TARNATION CAN BE KEEPIN' JIM IN THERE WITH THAT KID SO LONG?

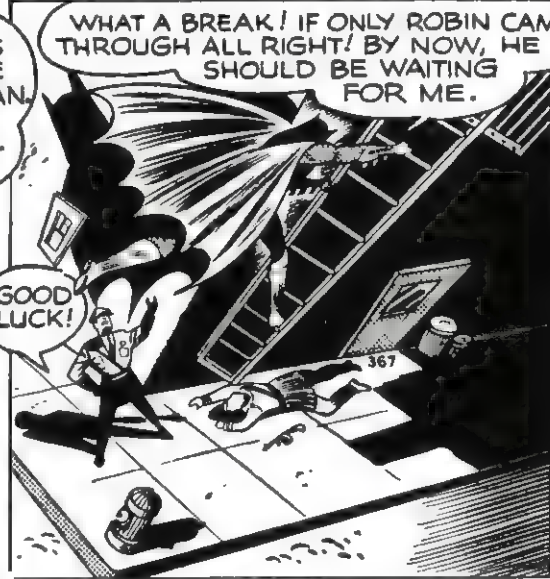
CHIEF OF POLICE

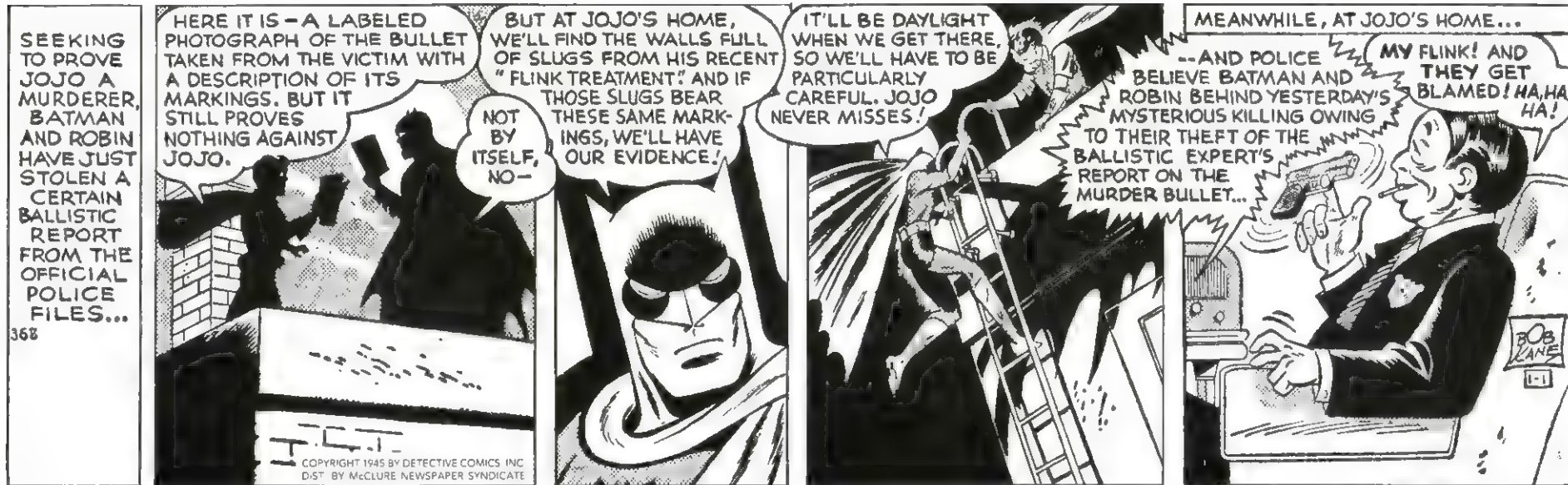
INSPECTOR

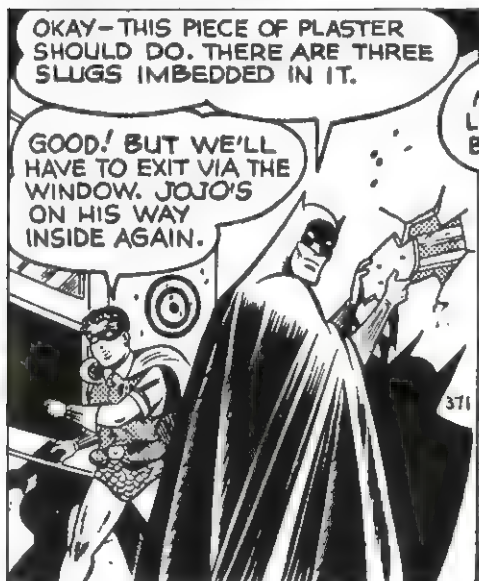
GREAT SCOTT!!

BOB KANE

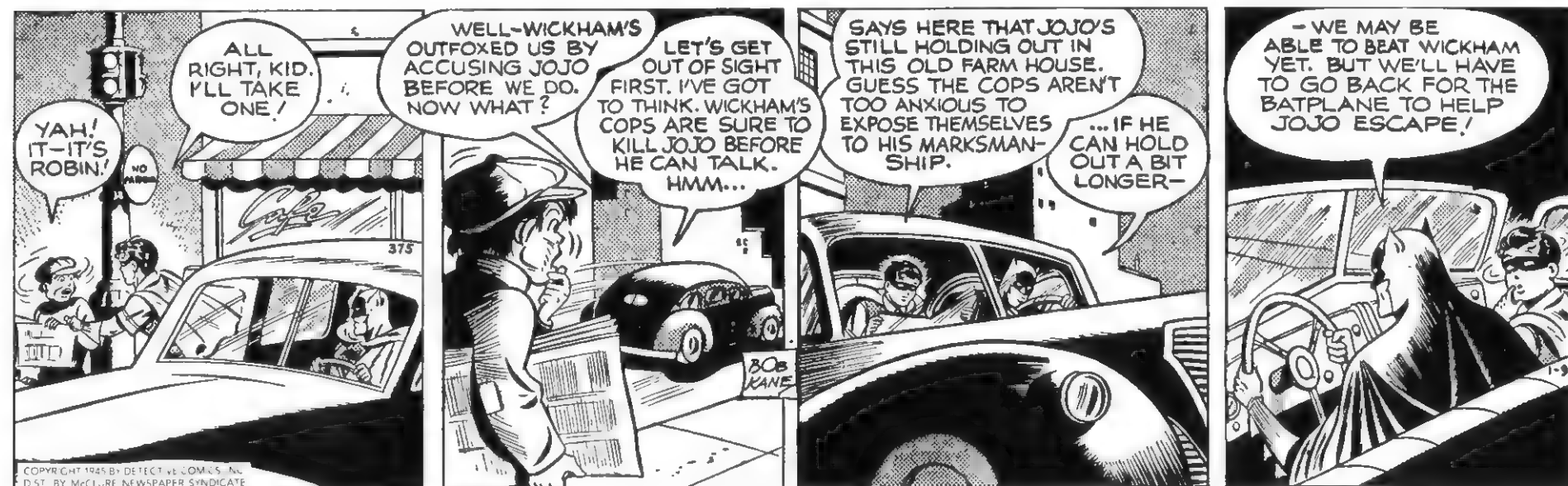




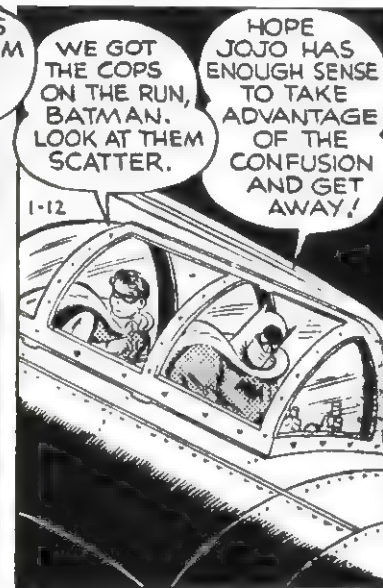


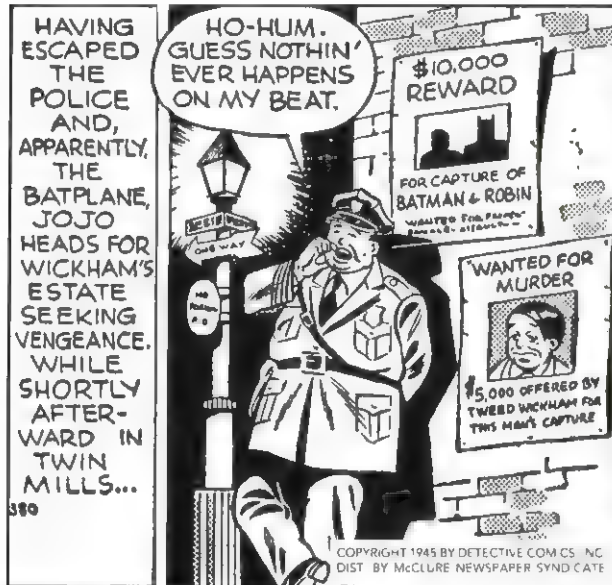
















ENTERING AFTER OVERHEARING WICKHAM ADMIT HE PLANNED A MURDER EXECUTED BY JOJO, BATMAN HAS JUST SAVED WICKHAM FROM BEING "FLINKED", WHEN THE POLICE ARRIVE...

386

DON'T JUST STAND THERE-ARREST THEM, I TELL YOU.

SURE, MR. WICKHAM. WE HEARD YOU VERY WELL. YOU SAID, ARREST THEM, DIDN'T YOU? WHAT'S THE CHARGE?

THE CHARGE! WHY, THERE ARE REWARD POSTERS ALL OVER TOWN FOR THESE MEN. AND TO TOP IT ALL, BATMAN'S TALKING OF FRAMING ME-BABBLING ABOUT SOME CONFESSION HE SAYS I MADE. ARREST THEM, I SAY!

SORRY, WICKHAM, BUT WE DON'T HAVE TO TAKE ANY MORE OF YOUR ROTTEN ORDERS. BECAUSE IT'S YOU WE'RE ARRESTING!

WHAT! WHAT'S THE MEANING OF THIS!

WE WERE ALL OUTSIDE THERE LISTENING, TOO! AND HERE IT IS-WRITTEN DOWN IN SHORT HAND! EVERY WORD YOU SAID TO JOJO!

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AND SO ENDS THE REIGN OF TWEED WICKHAM. A STATE INVESTIGATION OUGHT TO BE A CINCH TO CLEAN THINGS UP NOW.

AS IT HAS TURNED OUT THAT WON'T BE NECESSARY. BESIDES, THERE ISN'T TIME FOR ONE.

WHEN THE LOCAL CROOKS LEARN THAT WICKHAM'S THROUGH, THEY'LL CLEAR OUT FAST. WE'VE GOT TO GET THEM NOW, WHILE WE STILL KNOW WHERE THEY ARE.

BUT THERE'S NO EVIDENCE AGAINST THEM YET.

LEAVE THAT TO WICKHAM. HE'LL SPILL PLENTY TO TRY TO EASE HIS OWN SENTENCE. AND THE COPS'LL TESTIFY AGAINST THEIR ROTTEN SUPERIORS. MEANTIME, WE'VE STILL GOT WORK TO DO.

LATER-AT THE HOME OF ED LOGAN, TWEED'S COLLECTION MAN...

WAIT, LOGAN. WE CAME TO DO YOU A FAVOR. GIVE US THE LIST OF PLACES WHERE YOU COLLECT WICKHAM'S PROTECTION INSURANCE AND WE'LL MAKE THE ROUNDS FOR YOU TONIGHT!

WHAT-!

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JUST LIKE A CROOKED COIN - HEADS ON BOTH SIDES!

CRACK

390

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LATER - AS THE BIG ROUND UP WINDS UP...

THE LAST ONE - AND AM I GLAD!

JUST ONE THING MORE - SEEING THAT THE SENTINEL'S FIGHTING EDITOR GETS BACK HIS OLD JOB.

WITHOUT BEN BELLOW'S COURAGEOUS CRUSADE, TWIN MILLS MIGHT STILL BE IN WICKHAM'S DIRTY HANDS. HE'S GOT TO BE CALLED BACK TO TOWN AND GIVEN THE THANKS HE DESERVES.

BOB KANE

NEXT MORNING, AT THE SENTINEL OFFICE...

-- SO YOU WERE SENT AWAY TO SAVE YOU

ONLY SENT AWAY TO SAVE YOU FOR A MORE IMPORTANT JOB - EDITOR AND OWNER OF THE SENTINEL. BRUCE WAYNE HAS TRANSFERRED HIS MORTGAGE. THE SENTINEL IS ALL YOURS.

1-26

SORRY, BATMAN - BUT I CAN'T ACCEPT IT!

YOU MEAN - YOU'RE THROUGH WITH THE PAPER? BUT I DON'T UNDERSTAND.

WELL - I'VE JUST BEEN ASKED BY THE NEW REFORM PARTY TO RUN FOR MAYOR. AND I GUESS I'VE GOT TO ACCEPT.

391

HMM - I SUPPOSE THAT CALLS FOR CONGRATULATIONS. BUT WHAT IF YOU DON'T WIN THE ELECTION?

AFTER THE WAY YOU CLEANED UP THIS TOWN AND LET IT BE KNOWN HOW I STARTED THE WHOLE THING, I'M AFRAID I CAN'T LOSE.

WELL - YOU CERTAINLY DESERVE IT. I'LL SAY THAT. AND NOW IT'S GOOD-BYE. THERE MUST BE PLENTY OF WORK PILED UP FOR ROBIN AND ME BACK IN GOTHAM CITY.

GOOD-BYE - AND I'LL NEVER FORGET YOU.

BOB KANE

BRUCE WAYNE'S HOME, TWO WEEKS LATER...

BELLOW SAYS HE'S PERSUADED THEM TO SELECT ANOTHER MAYORALTY CANDIDATE. HE WANTS HIS OLD JOB BACK AS EDITOR.

I KNEW IT. ONCE A NEWSPAPER MAN, ALWAYS A NEWSPAPER MAN.

1-27

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Chapter VII: Bliss House Ain't the Same

Writer: Jack Schiff.

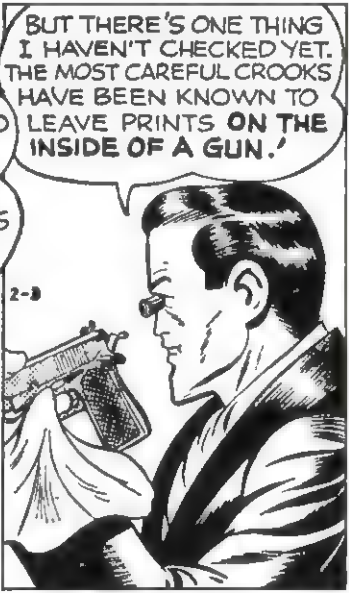
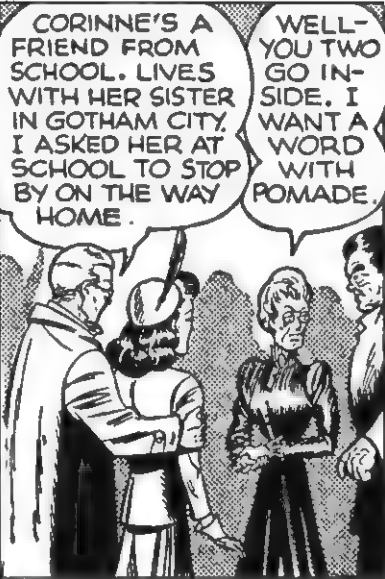
Pencils: Bob Kane.

Inking and Craftint embellishment: Charles Paris.

Letterer: Ira Schnapp.

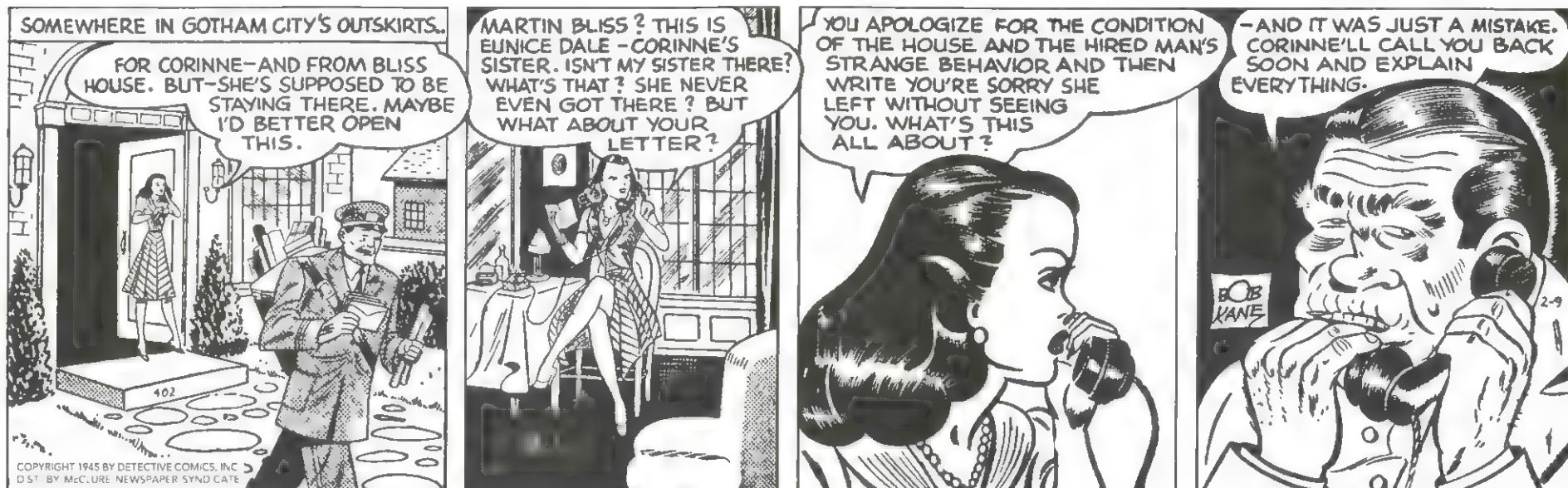










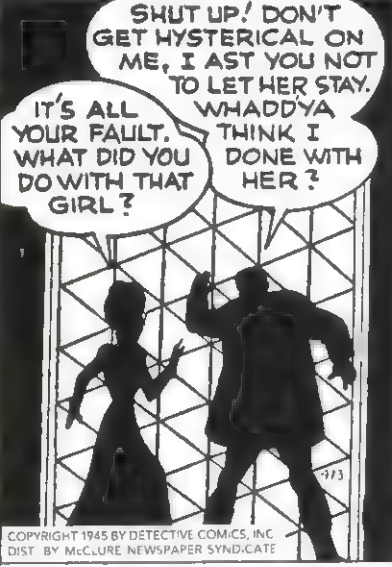














WHILE THE POLICE INVESTIGATE CORINNE'S DISAPPEARANCE AT BLISS HOUSE, BATMAN AND ROBIN ARE SEARCHING SKIPPER KEANE'S FLAT AFTER FRUSTRATING HIS UNEXPLAINED RAID AT THE HOME OF THE MISSING GIRL'S SISTER...

416

OUR ONLY CHANCE OF FINDING SKIPPER NOW IS TO SCOUR THIS PLACE FOR SOME CLUES TO HIS USUAL HAUNTS. FOUND ANYTHING?

MAYBE. HE'S GOT SPUD LARKIN LISTED ON HIS PHONE PAD.

SPUD DID A STRETCH FOR RECEIVING STOLEN GOODS. REMEMBER? THINK HE'D KNOW WHERE SKIPPER WOULD HIDE OUT?

THERE'S A CHANCE. AND THESE TWO MATCH COVERS FROM THE CANDY CLUB... MAYBE SOME OF THE RATS WHO FREQUENT THAT DIVE WOULD KNOW SOMETHING, TOO.

AND AT BLISS HOUSE...

YOU'RE ALL DOIN' A NICE JOB OF PLAYIN' DUMB, BUT MIKE MACKENZIE ISN'T BEIN' FOOLED ONE BIT, SEE?

2-26

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SO - CORINNE JUST LEFT HERE WITHOUT A WORD THE OTHER MORNING, EH? THEN WHY WERE YOU SO EVASIVE WHEN HER SISTER PHONED YOU?

BUT-YOU'RE WRONG. SHE NEVER PHONED ME!

417

IT WAS ME ANSWERED THE PHONE PRETENDIN' TO BE MARTIN. NOT KNOWIN' MARTIN HAD WROTE A LETTER TO CORINNE WHERE HE MENTIONED HER LEAVIN' SO SUDDEN, I SAID SHE HADN'T EVEN BEEN HERE.

THIS IS GETTING INTERESTING.


SO - WHEN THE LETTER WAS MENTIONED, YOU HAD TO ADMIT THAT CORINNE HAD BEEN HERE, EH? WHY DID YOU DENY IT IN THE FIRST PLACE?

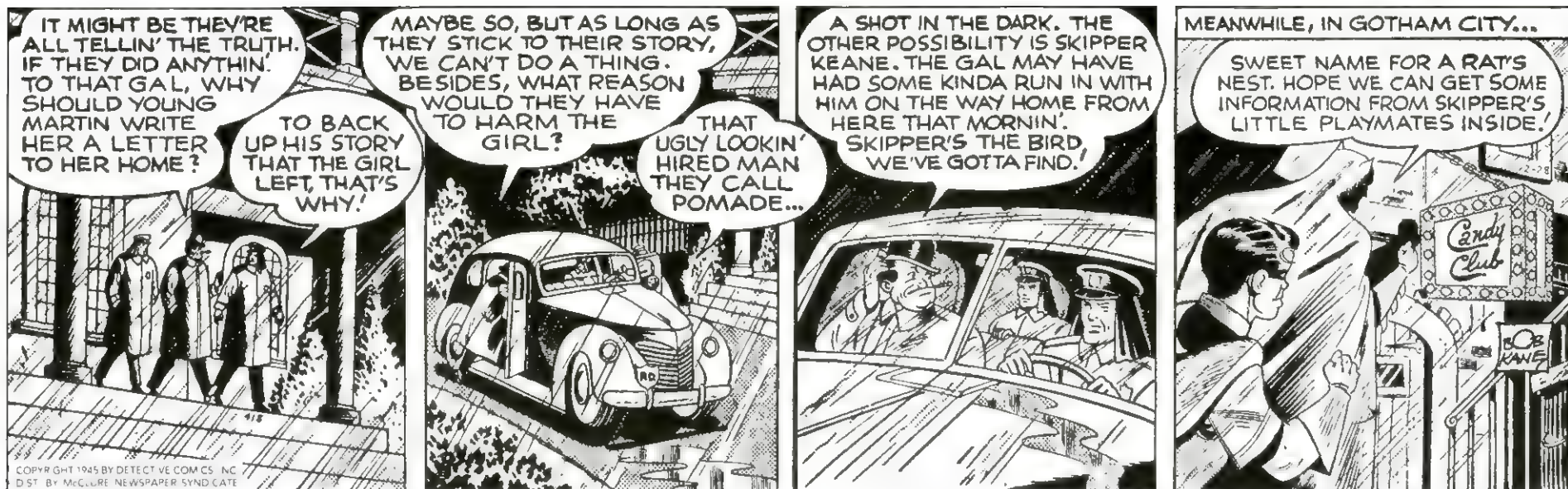
I DONE ALL THAT 'CAUSE I WAS MAD AT MARTIN 'CAUSE HE WANTED ME FIRED. I WANTED TO MAKE TROUBLE BETWEEN HIM AN' HIS GIRL!

BOB KANE

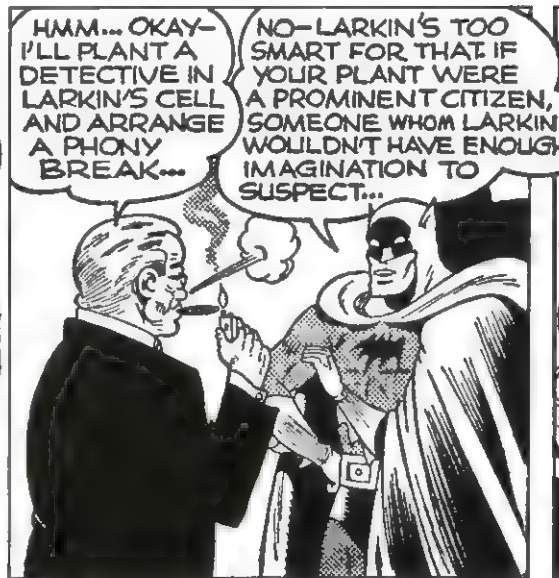
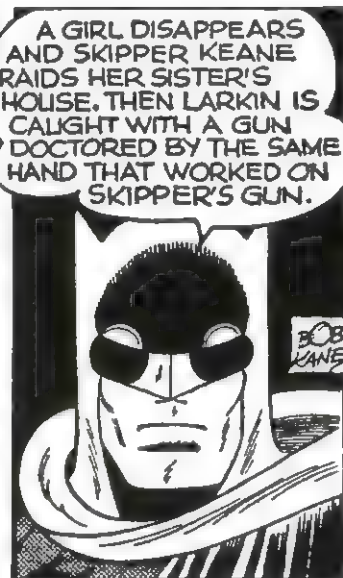
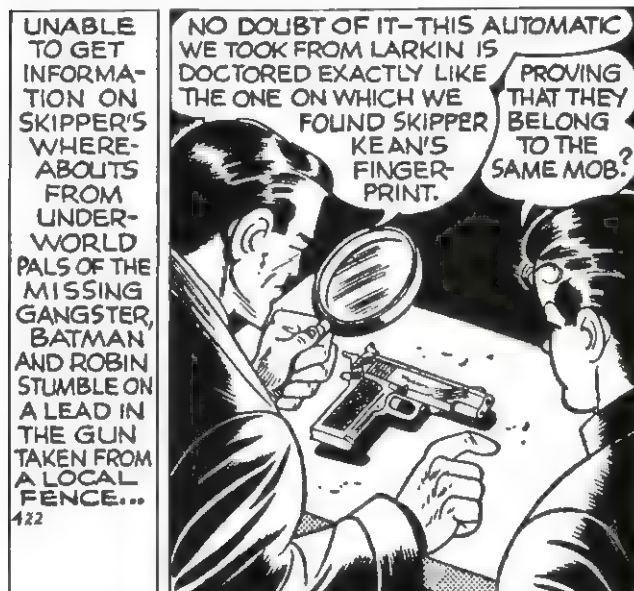
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PLANTED IN SPUD LARKIN'S CELL AT GOTHAM JAIL, BRUCE WAYNE STAGES AN ESCAPE IN THE HOPE THAT LARKIN WILL LEAD HIM TO THE HIDEOUT OF SKIPPER KEANE...

428

BY HEADING DOWN RIVER, WE'LL BE ABLE TO HIT LAND BEYOND THE POLICE NET. SO—

WAIT—WHY WORRY ABOUT COPS WHEN I KNOW A NICE, SAFE HIDEOUT. RIGHT ON THE RIVER, BUT UP-STREAM.

WHATSA MATTER, DON'TCHA TRUST ME? I KNOW WHAT I'M TALKIN' ABOUT.

WELL—ALL RIGHT. BRING HER AROUND, DICK. WE'RE HEADING UPSTREAM.

LATER—TEN MILES UPSTREAM...

THAT'S THEM NOW—I RECOGNIZE LARKIN. AND THERE'S A THIRD ONE—A KID!

TAKE NO CHANCES WITH WAYNE YOU KNOW WHAT TO DO!

BOB KANE

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BRUCE—LOOK!

THE POLICE!

NAW—IT'S AWRIGHT! IT'S THE BOYS. THEY MUSTA GOT THE NEWS ON THE RADIO AND COME OUT TO MEET US.

DROP THE ARTILLERY, SKIPPER. IT'S ME!

YEAH—YA FAT-HEAD. WAIT'LL THE BOSS TELLS YA WHAT HE THINKS OF BRINGIN' ALL YER RELATIVES ALONG. HOP IN!

NOT YOU TWO! STOP WHERE Y'ARE AN' KEEP YER HANDS UP. CAN YA SWIM?

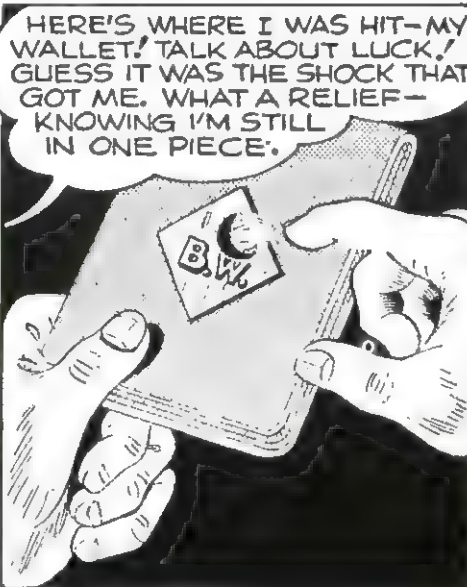
BOB KANE

THAT'S ALL I WANNA KNOW!

YES—BUT—

TAT-TAT-TAT—





WITH THEIR BOAT INTERCEPTED AND SUNK BY SKIPPER KEANE BEFORE SPUD LARKIN CAN LEAD THEM TO THE HIDEOUT, BRUCE AND DICK MANAGE TO MAKE SHORE AFTER THEY WERE LEFT AS DEAD...

434

IT'S HOPELESS, DICK. WE'VE COVERED A MILE OF RIVER BANK AND NOT A SIGN OF A COVE OR INLET WHERE KEANE'S BOAT MIGHT HAVE TURNED IN.

AND THE RIVER'S NINETY MILES LONG!

AT LEAST THE SUN'S DRIED OUT OUR CLOTHES, BUT NOW WHAT?

MUST BE MIDVILLE JUNCTION OVER THAT WAY. WE CAN GET A TRAIN BACK TO GOTHAM CITY.

DINER
FOOD! I KNEW WE FORGOT SOMETHING IMPORTANT. COME ON—LET'S EAT!

MMM... SAY, DON'T YOU THINK WE MIGHT—

AGAIN? SEEMS LIKE A HEAP O' VITTLES TO FEED THREE PEOPLE!

NO TIME FER COFFEE, BILL. GOT ANOTHER DELIVERY FER BLISS HOUSE.

BOB KANE

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THEY DON'T NEVER HAVE NO GUESTS TO FEED AT BLISS HOUSE, SO MEBBE THEY'RE JUS' STOCKIN' UP. ANYWAY, I GOTTA SKIP!

PSST... DID YOU HEAR THAT? BLISS HOUSE—WHERE THAT MISSING GIRL WAS LAST SEEN.

WHAT ABOUT IT? THE POLICE CHECKED THERE AND COULDN'T FIND ANYTHING.

BUT—DON'T YOU FIND IT KIND OF CURIOUS THAT THREE PEOPLE SHOULD REQUIRE SO MUCH IN THE WAY OF FOOD?

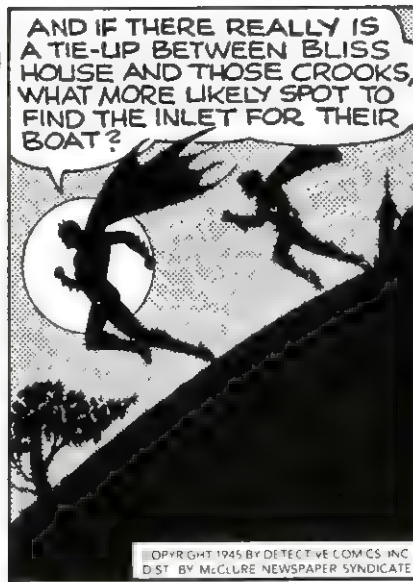
THERE'S NO LAW AGAINST GETTING A FEW EXTRA GROCERIES.

QUITE TRUE—BUT THERE IS ONE AGAINST HARBORING WANTED CRIMINALS!

435

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BOB KANE





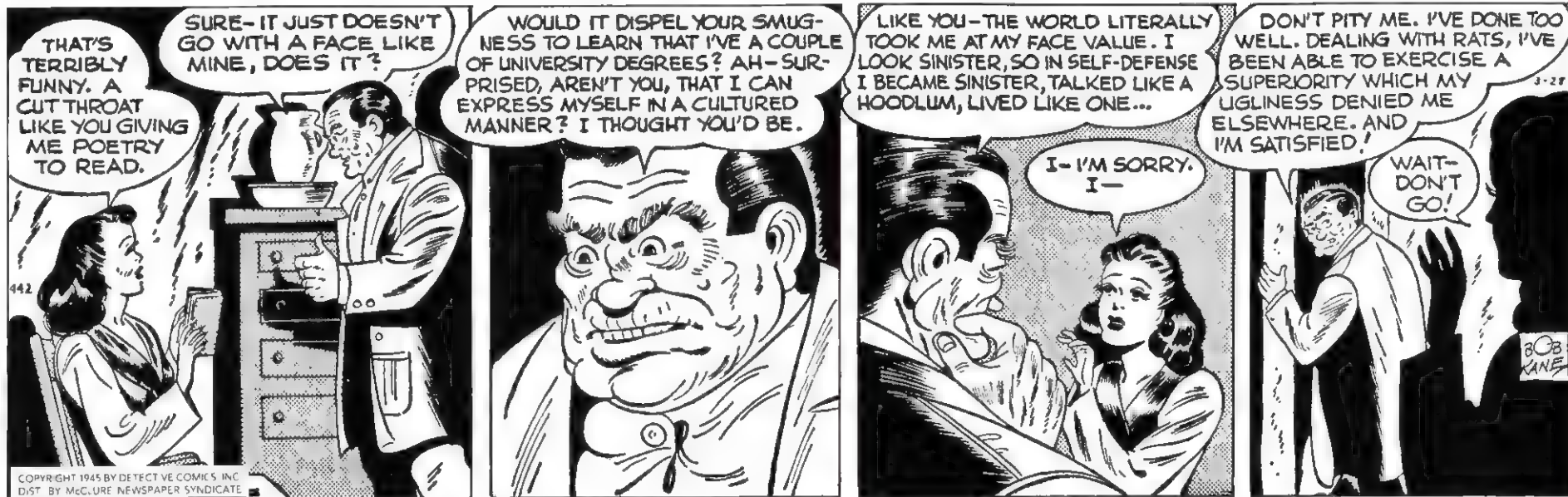
UNAWARE THAT BATMAN AND ROBIN HAVE JUST DISCOVERED THE RIVER ENTRANCE TO THEIR HIDEOUT, SKIPPER AND POMADE ARGUE OVER THE PRESENCE OF CORINNE, AN ARGUMENT WHICH ENDS WHEN...

410



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HOLDING CORINNE AS HOSTAGE, POMADE ESCAPES, BUT BATMAN AND ROBIN, AFTER PHONING THE RIVER POLICE TO BE ON WATCH, ARREST THE WIDOW BLISS AND HER SON...

452

— SO THOSE CAVES BEHIND BLISS HOUSE WERE A COMBINED HIDEOUT AND TOOL SHOP FOR ALTERING HOT GUNS. DELIVERIES WERE MADE BY RIVER BOAT.

NOW IF WE CAN ONLY GET POMADE BEFORE HE HARMS THAT GIRL!

AND IF THE BLISSES WOULD ONLY TALK! THEY'RE STILL BEING QUESTIONED INSIDE. THE MOTHER CLAIMS FULL RESPONSIBILITY. SAYS HER SON'S INNOCENT. HE CLAIMS THE OPPOSITE.

WHILE BOTH DENY POMADE IS THE REAL BOSS!

I DOUBT THAT HE'S ONLY THEIR HIRELING. BRUTAL, EVIL, EDUCATED AND INTELLIGENT, HE STRIKES ME AS THE TYPICAL RINGLEADER. WHAT HOLD CAN HE HAVE ON THEM?

LET'S HOPE THE RIVER PATROL BRINGS IN THE ANSWER.

MEANWHILE, ON A POLICE PATROL BOAT...

IT'S THE BOAT WE'RE AFTER! ORDER THE SQUAD TO STAND BY!



BOB KANE

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GREAT SCOTT! NO ONE AT THE HELM AND SHE'S HEADED STRAIGHT FOR US. HEAVE TO!

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WHEW! NOT EVEN INCHES TO SPARE!

IT'S GOT TO BE STOPPED. THERE'S HEAVY HARBOR TRAFFIC BELOW!

BOB KANE



MADE IT!



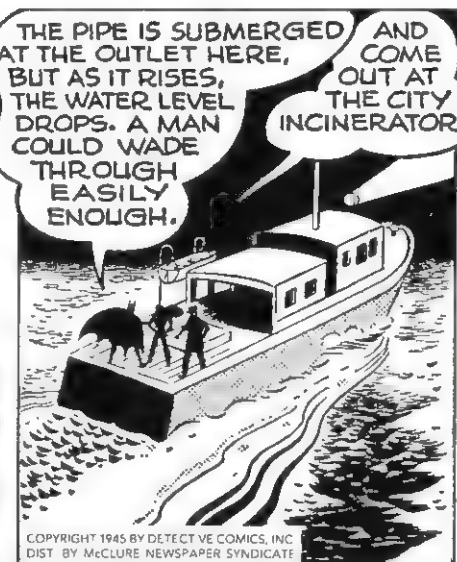
HE'S BRINGING HER TO! STAND BY TO BOARD!

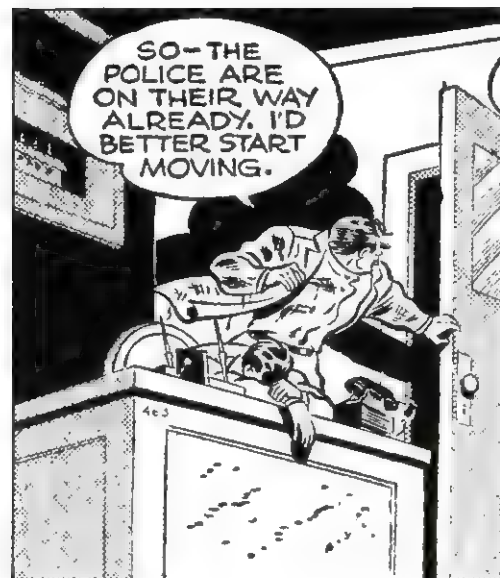
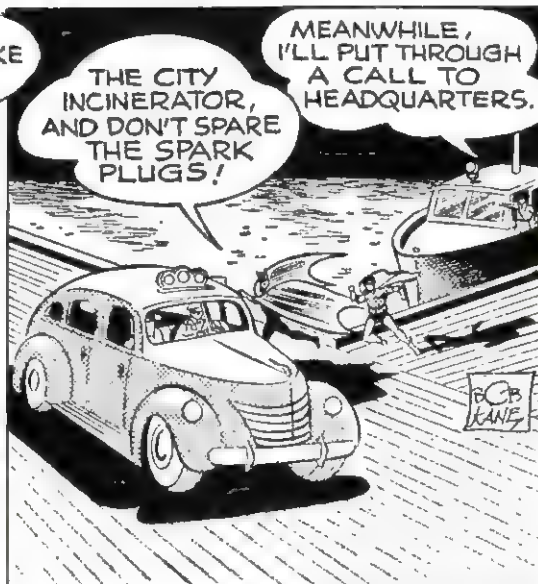
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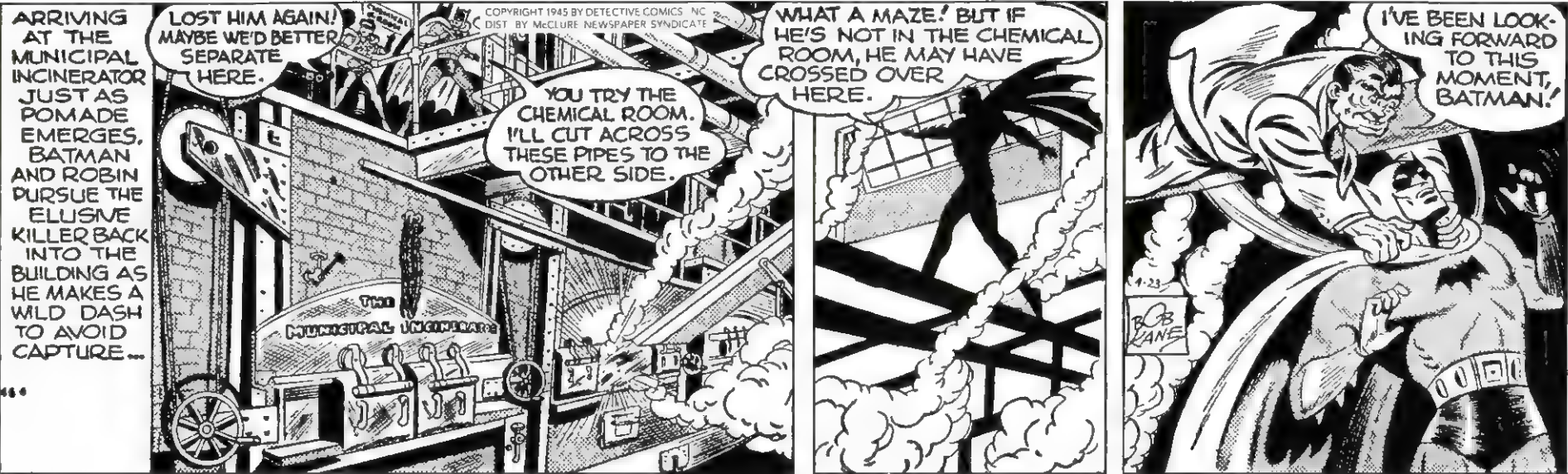


















Chapter VIII: The Karen Drew Mystery

Writer: Jack Schiff.

Pencils: Jack Burnley.

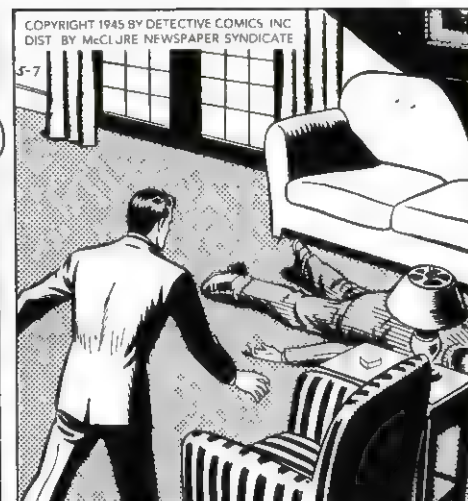
Inking and Craftint embellishment: Charles Paris.

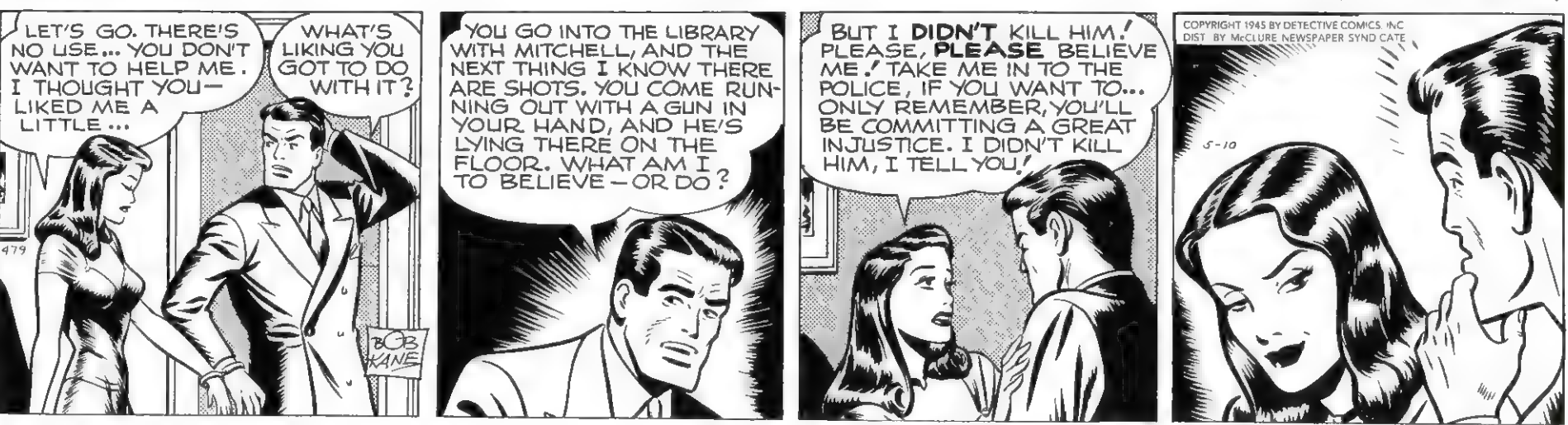
Letterer: Ira Schnapp.







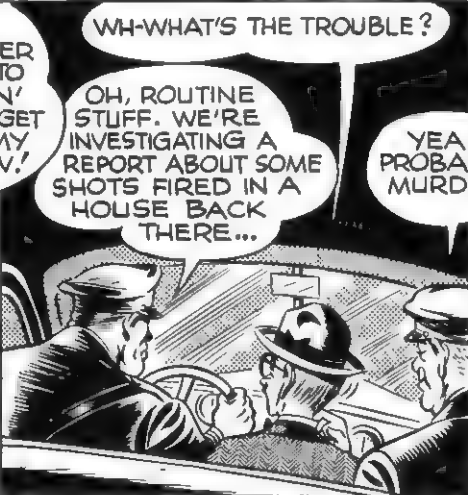


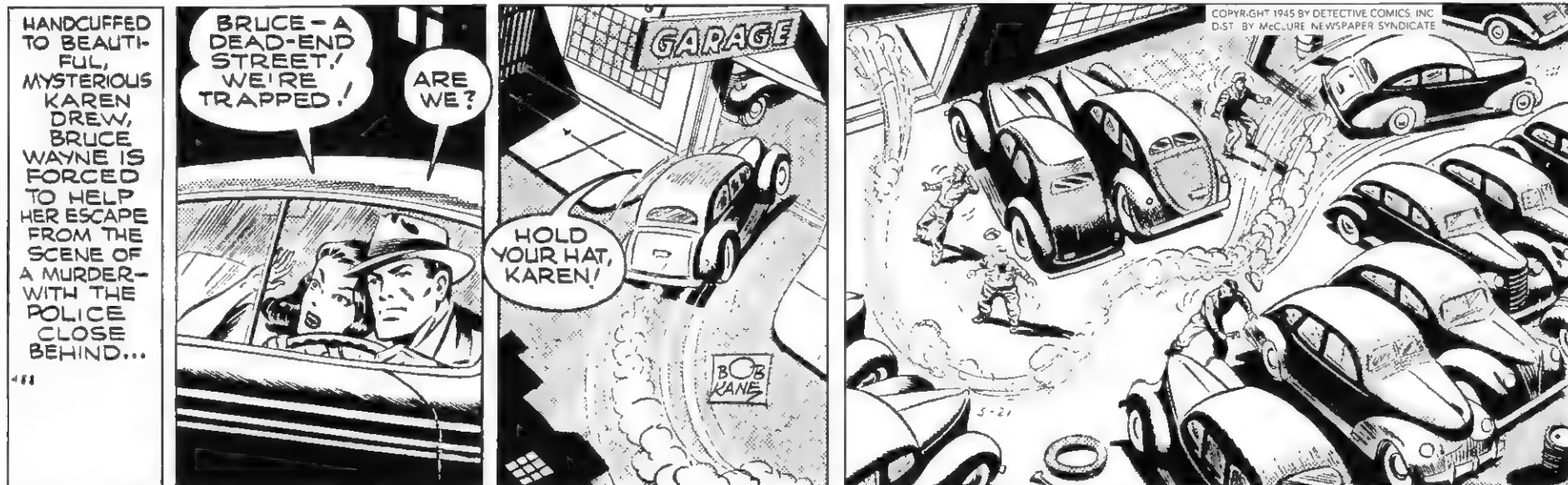


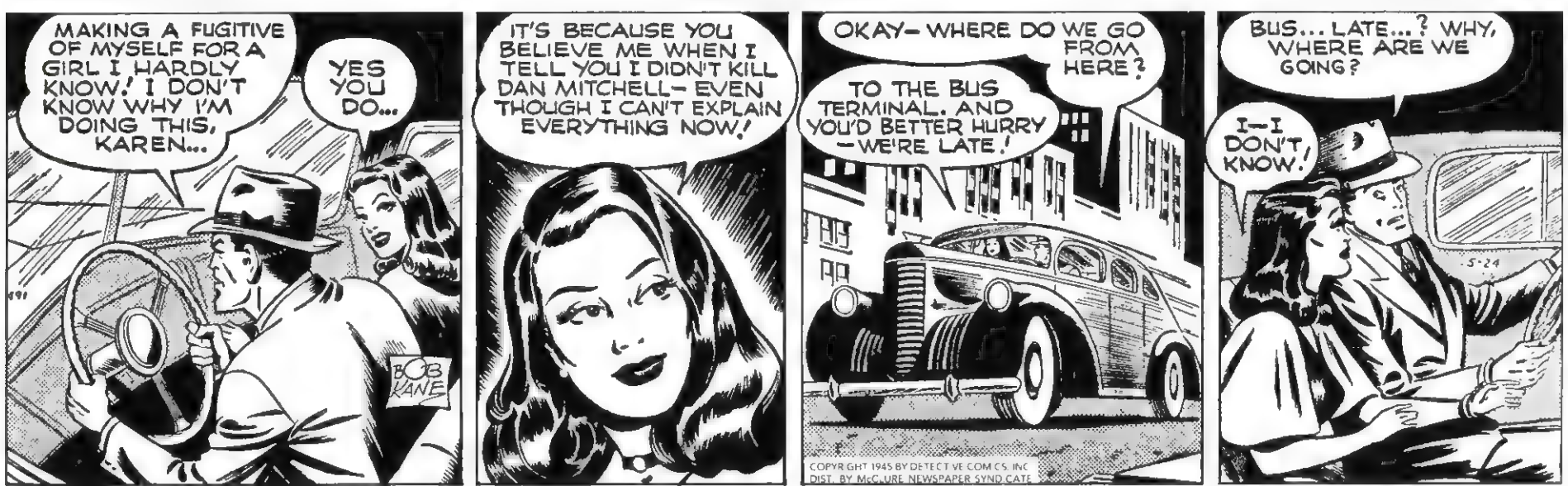
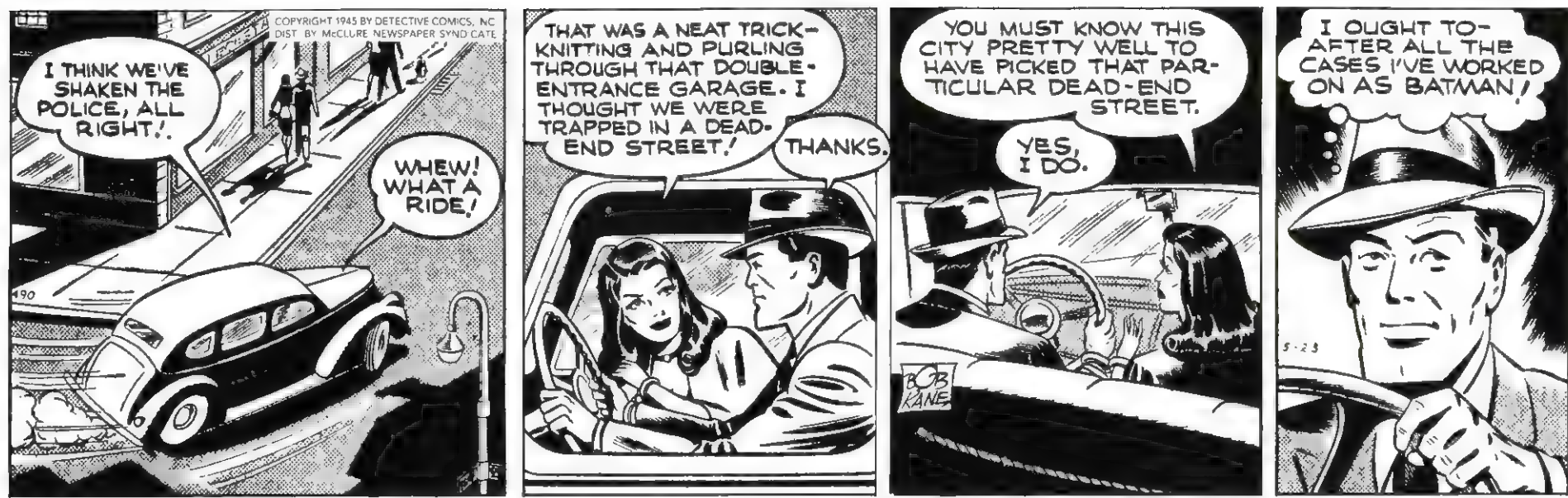






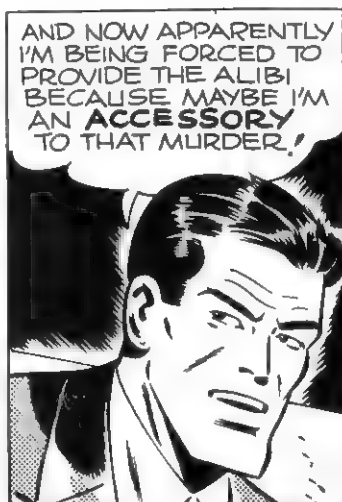




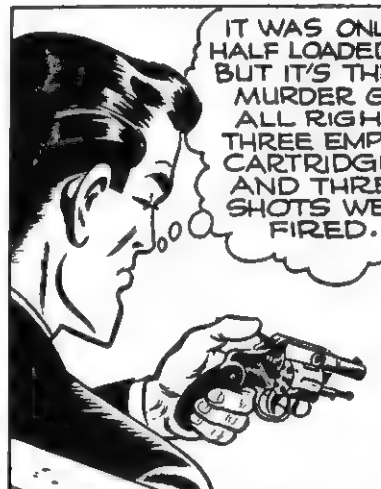
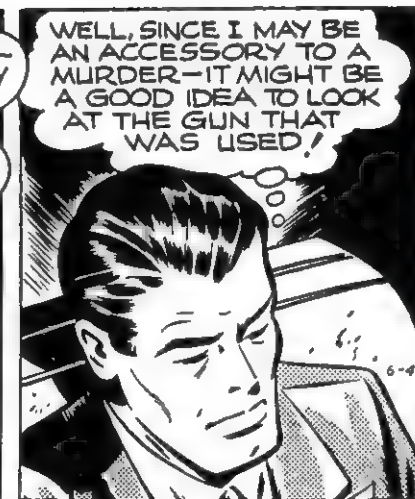


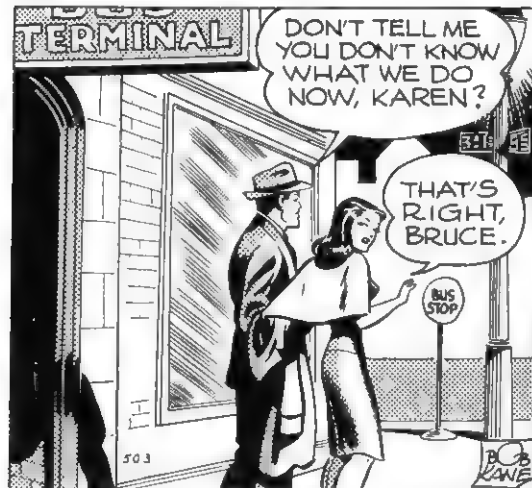






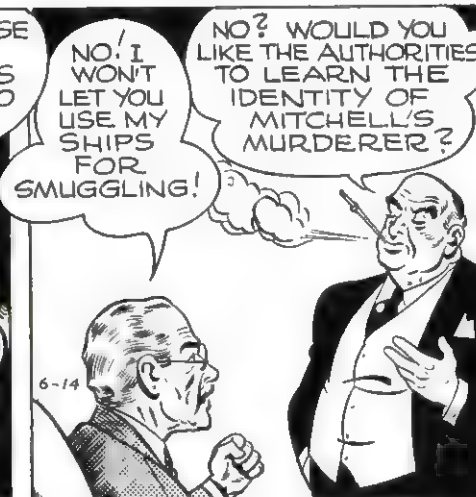






















THEY'RE AFTER US IN ANOTHER CAR, MR. DREW. WATCH FOR A SIDE ROAD TO TURN OFF — OR WE WON'T HAVE MUCH OF A CHANCE!



BRUCE, I— I'M SORRY THAT I GOT YOU INTO THIS. I— I DIDN'T KNOW...

SKIP IT, KAREN. YOUR INTENTIONS WERE GOOD.



AT LEAST YOU KNOW NOW THAT I DIDN'T KILL DAN MITCHELL!



OH, I'VE KNOWN THAT FOR SOME TIME!

6-25

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YOU'VE KNOWN FOR SOME TIME THAT I DIDN'T REALLY KILL DAN MITCHELL?

SURE...



BUT—BUT AT THE HOUSE... YOU ACTED SO ANGRY WHEN YOU LEARNED WHY I'D APPARENTLY DONE SO...

ACTED—THAT'S JUST IT. I HAD TO PRETEND OR THEY MIGHT HAVE SUSPECTED THE TRUTH...



BUT BACK ON THE BUS, WHILE YOU WERE ASLEEP, I EXAMINED THE GUN— AND DISCOVERED THE EMPTY CARTRIDGES HADN'T BEEN CRIMPED TO HOLD BULLETS!



SO I KNEW THEY WERE BLANKS— AND THAT YOU COULDN'T HAVE KILLED MITCHELL!

6-26

BOB KANE

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CURFEW TIME IN GOTHAM CITY... AND A FAMILIAR BAT-WINGED SYMBOL SPOTS THE SKY, PROPELLED BY A POWERFUL SEARCHLIGHT ON THE ROOF OF POLICE HEADQUARTERS...



Chapter IX Their Toughest Assignment

Writer: Al Schwartz

Pencils: Bob Kane.

Inking and Crafting embellishment: Charles Paris.

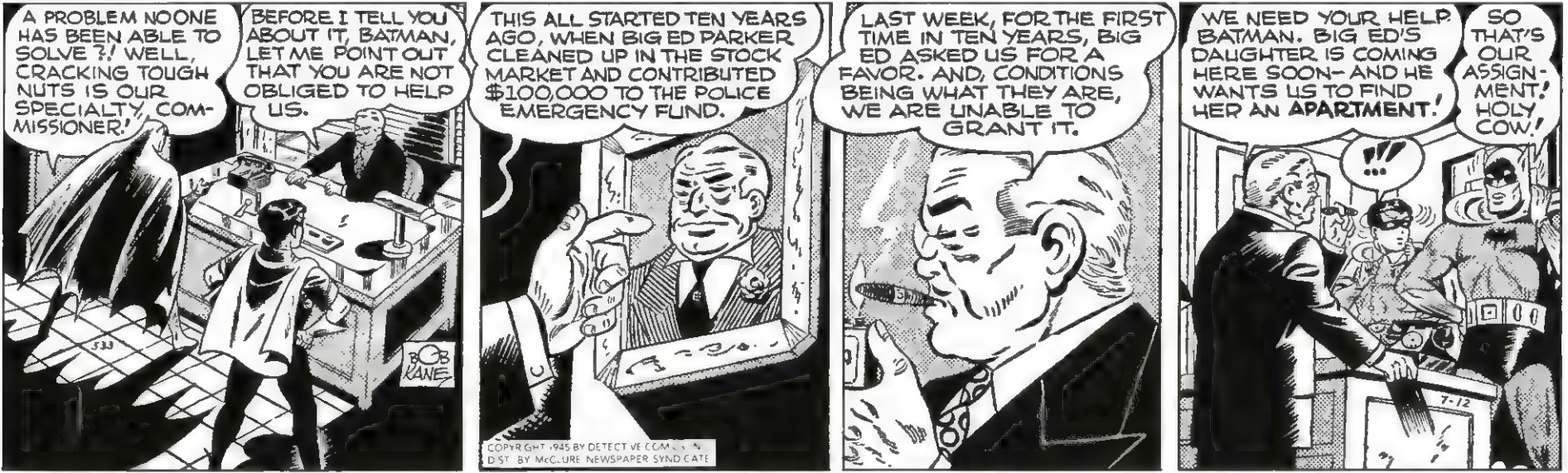
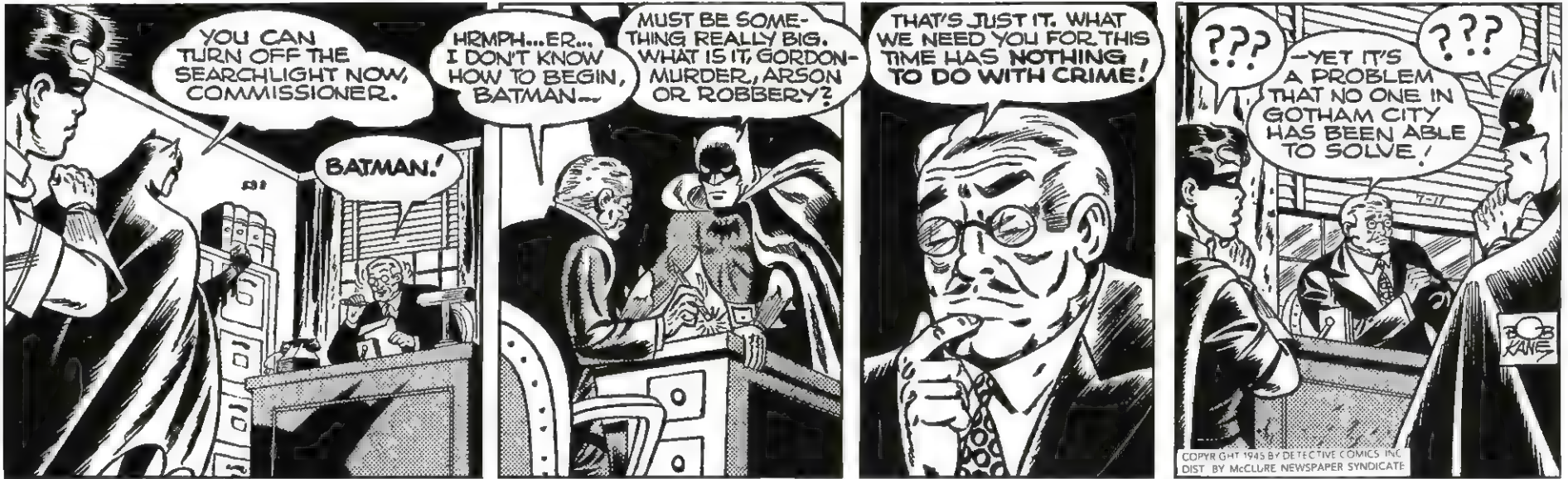
Letterer: Ira Schnapp.

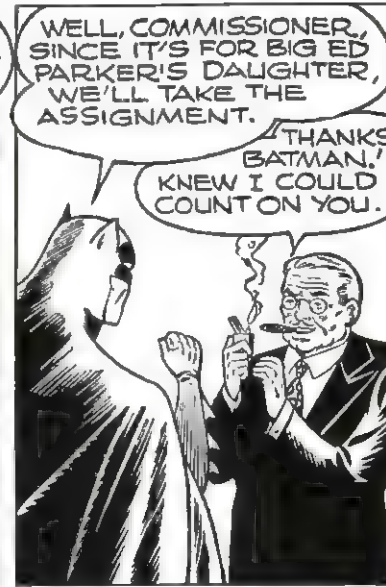
CURFEW TIME IN GOTHAM CITY... AND A FAMILIAR BAT-WINGED SYMBOL SPOTS THE SKY, PROPELLED BY A POWERFUL SEARCHLIGHT ON THE ROOF OF POLICE HEADQUARTERS...

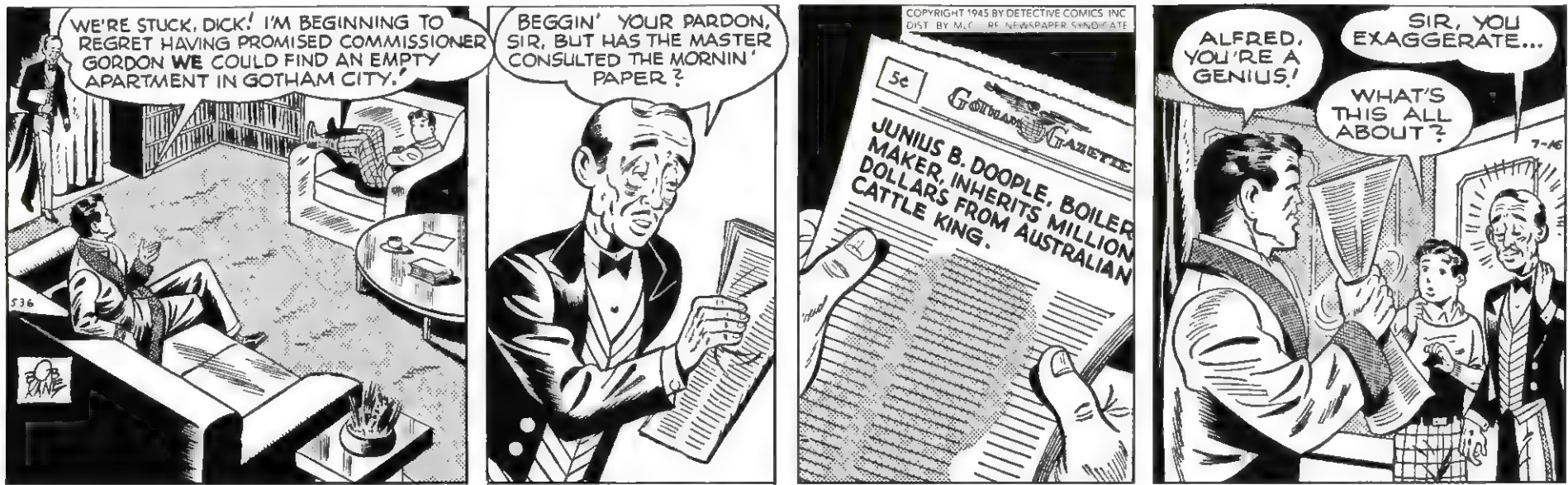


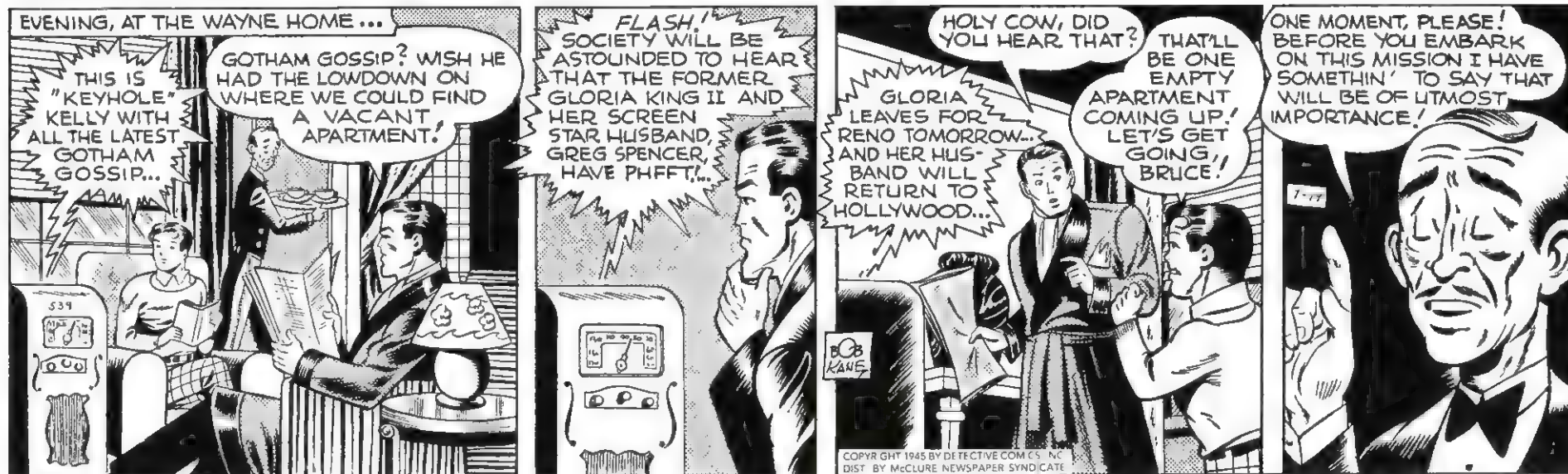
IN RESPONSE TO THE BAT SIGNAL, BRUCE WAYNE AND DICK GRAYSON SWITCH TO THEIR WORLD-FAMOUS IDENTITIES OF BATMAN AND ROBIN...





















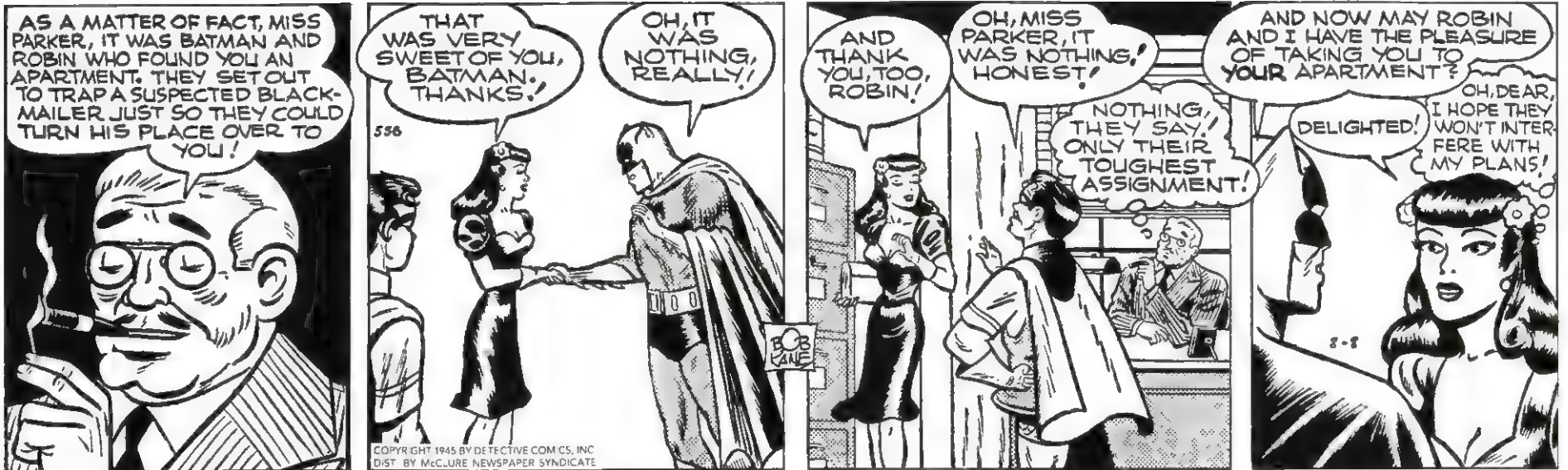




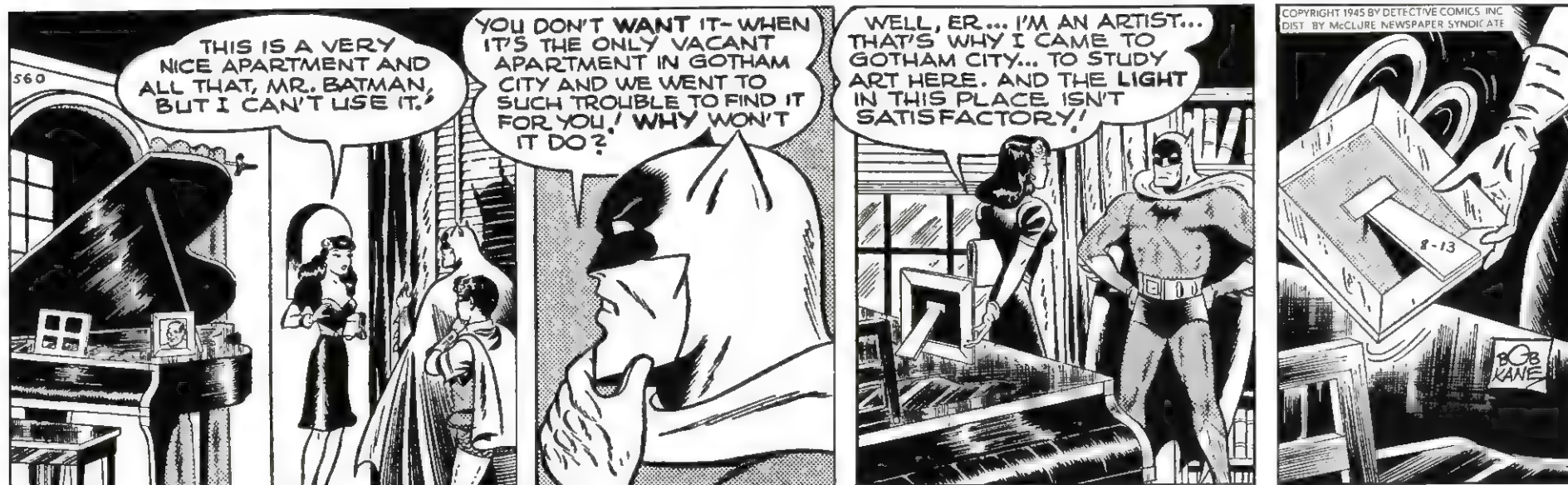


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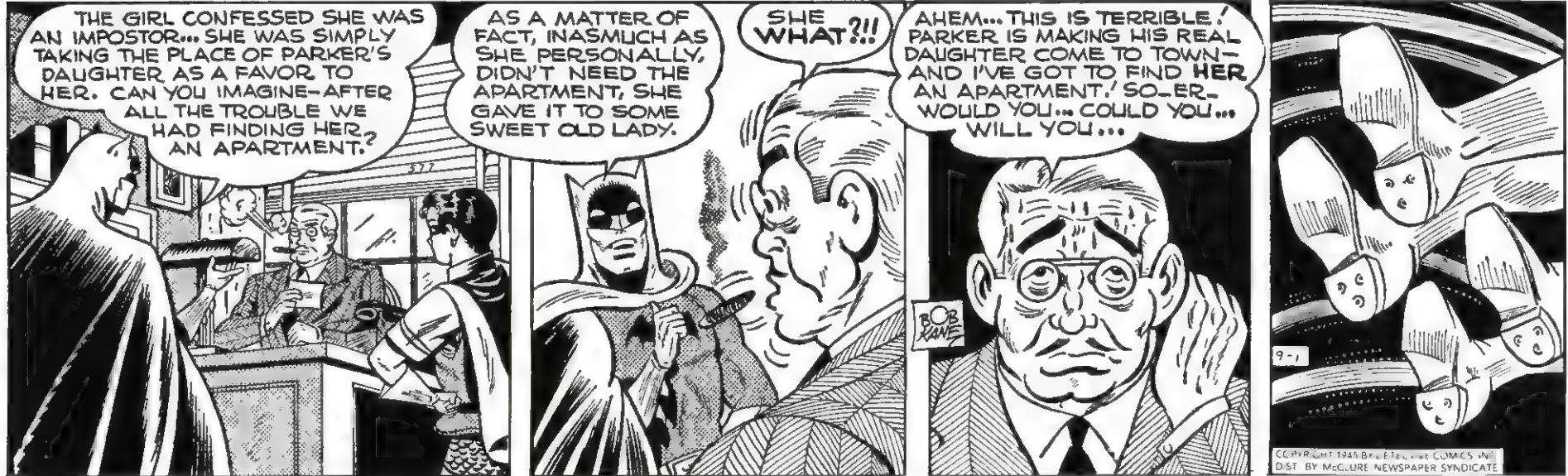
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Chapter X

The Warning of the Lamp!

Writer: Al Schwartz

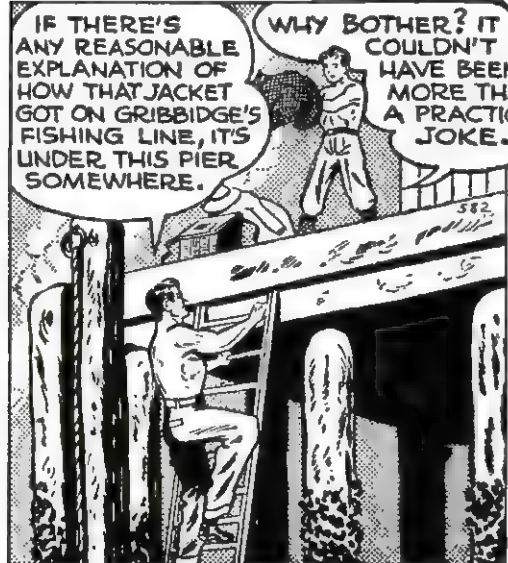
Pencils: Bob Kane

Inking and Craftint embellishment: Charles Paris.

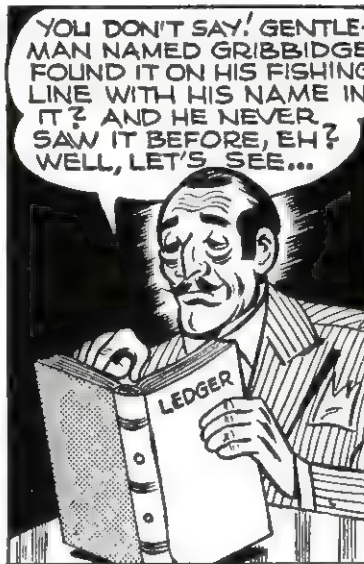
Letterer: Ira Schnapp.



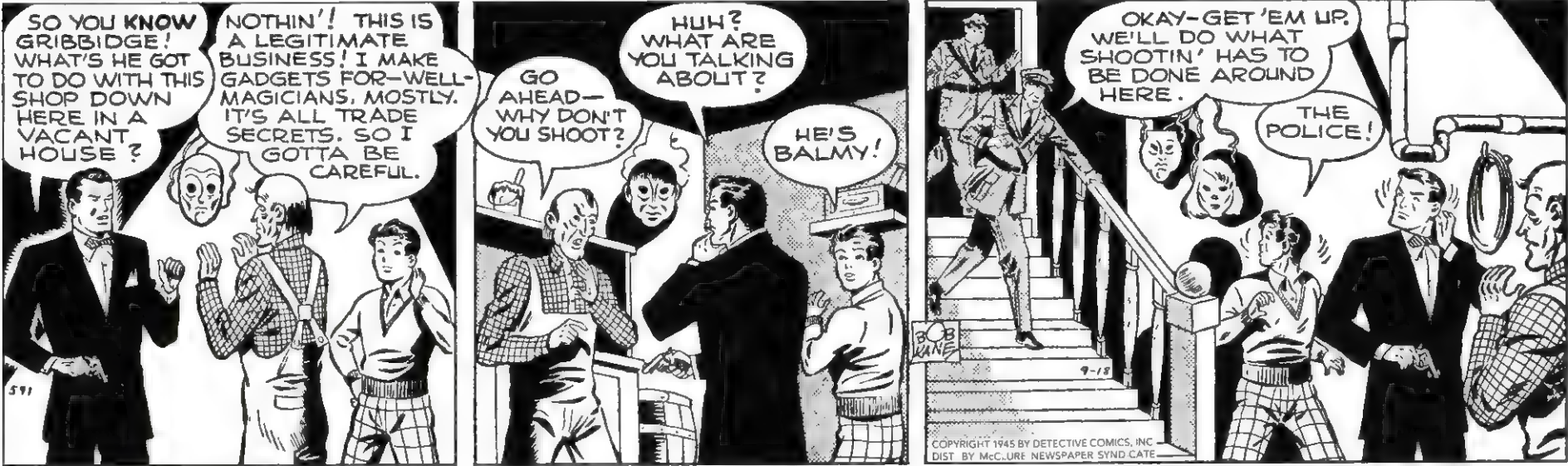








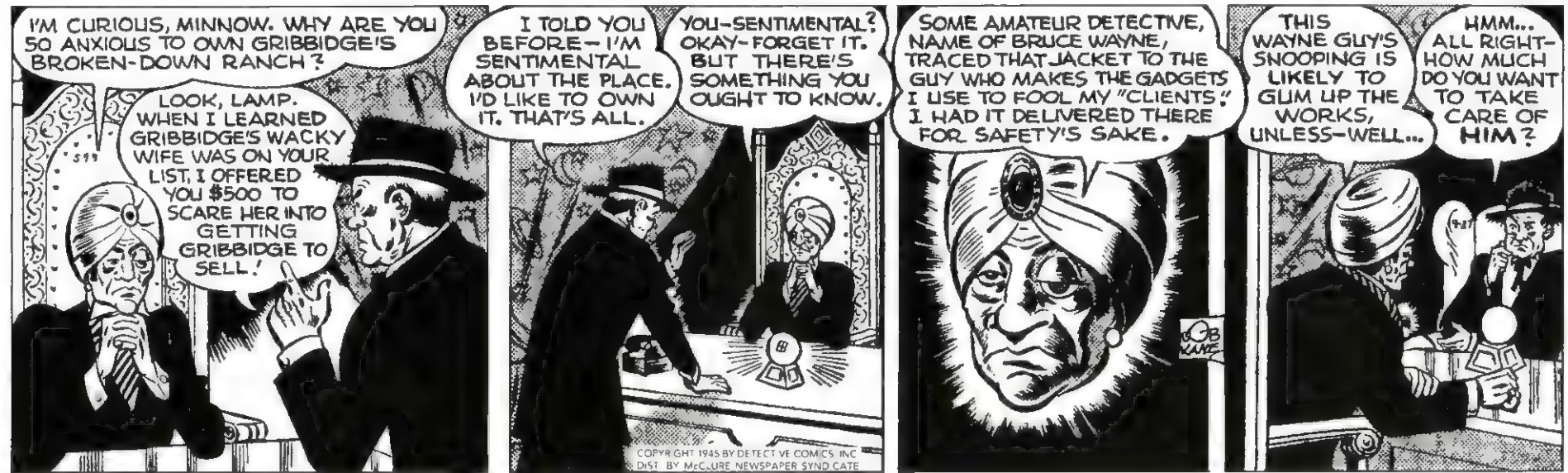
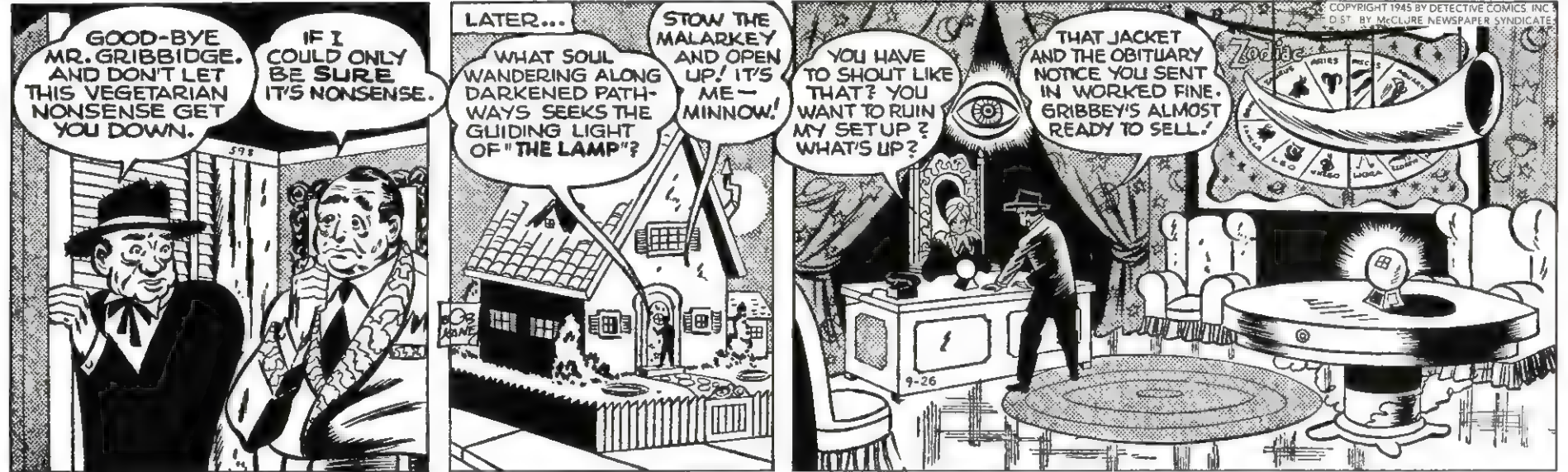






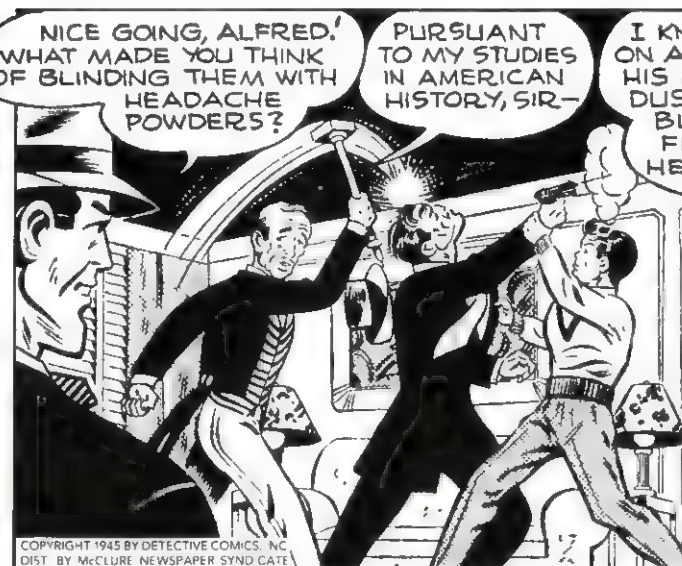












MAYBE THE POLICE CAN GET MORE OUT OF THESE MUGS THAN WE CAN WHEN THEY ARRIVE, ALFRED. MEANWHILE, WE'VE STILL GOT GRIBBIDGE TO LOOK UP.

RIGHTO, MAWSTER WAYNE. AND CHEERIO.

CAN'T IMAGINE WHY THOSE KILLERS WERE SENT AFTER US, UNLESS THEY'RE CONNECTED WITH THIS GRIBBIDGE BUSINESS IN SOME WAY.

GRIBBIDGE SEEMS TO HAVE THE ANSWERS TO A LOT OF QUESTIONS...

HOLD ON, BRUCE! LOOK THERE!

THE BAT SIGNAL! OUR VISIT TO GRIBBIDGE'LL HAVE TO WAIT UNTIL BATMAN AND ROBIN FIND OUT WHAT'S NEEDED AT POLICE HEADQUARTERS!

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HARMLESS OLD PROSPECTOR. SAVED MY LIFE YEARS AGO. BUT MY JURISDICTION DOESN'T GO BEYOND CITY LIMITS. SO I SENT FOR YOU. THE COUNTY SHERIFF MUST HAVE EVERY POSSIBLE ASSISTANCE IN FINDING SOAPSTONE'S MURDERER.

WILL YOU HELP, BATMAN? AS A PERSONAL FAVOR?

YOU CAN COUNT ON US, COMMISSIONER. WE'LL GO SEE THE SHERIFF AT ONCE!

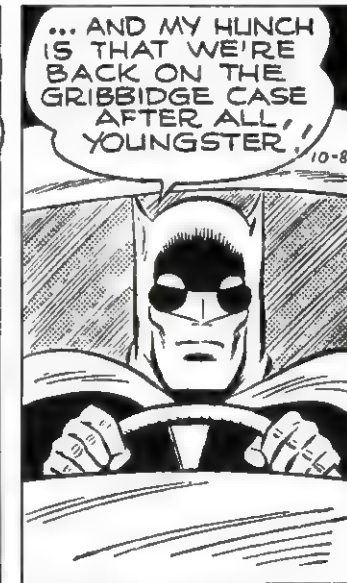
GORDON SEEMED AWFULLY UPSET, DIDN'T HE?

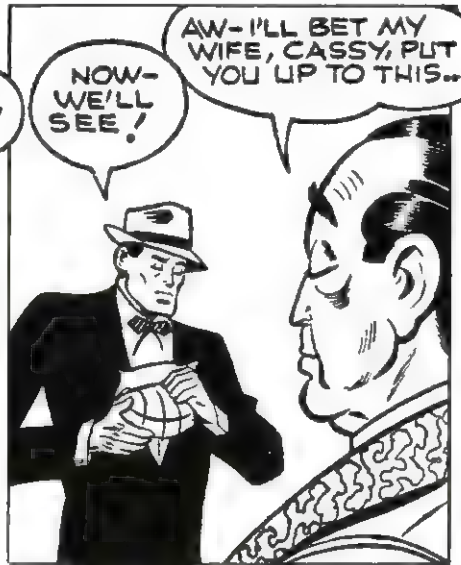
IT'S NATURAL, ROBIN. THE OLD MAN ONCE SAVED HIS LIFE. ANYWAY, WE'LL HAVE TO DROP THE GRIBBIDGE CASE UNTIL THIS KILLING IS CLEARED UP.

NOPE-NOTHIN' TO GO ON. SHOT TWICE IN THE BACK. BODY FOUND HALF A MILE FROM THE OLD GRIBBIDGE RANCH.

WHAT? DID YOU SAY GRIBBIDGE...?

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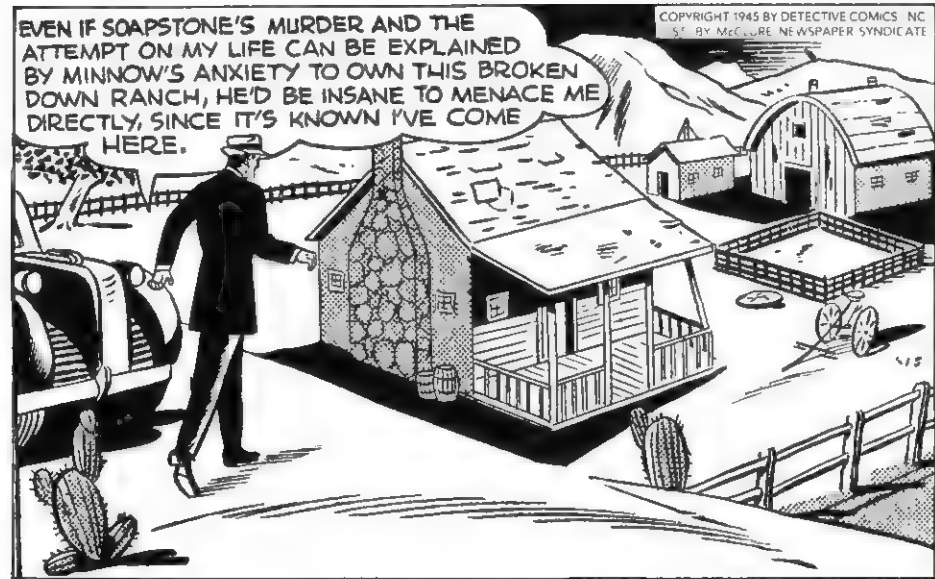


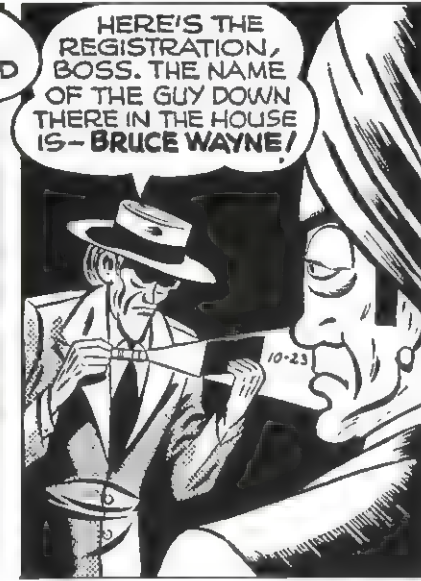
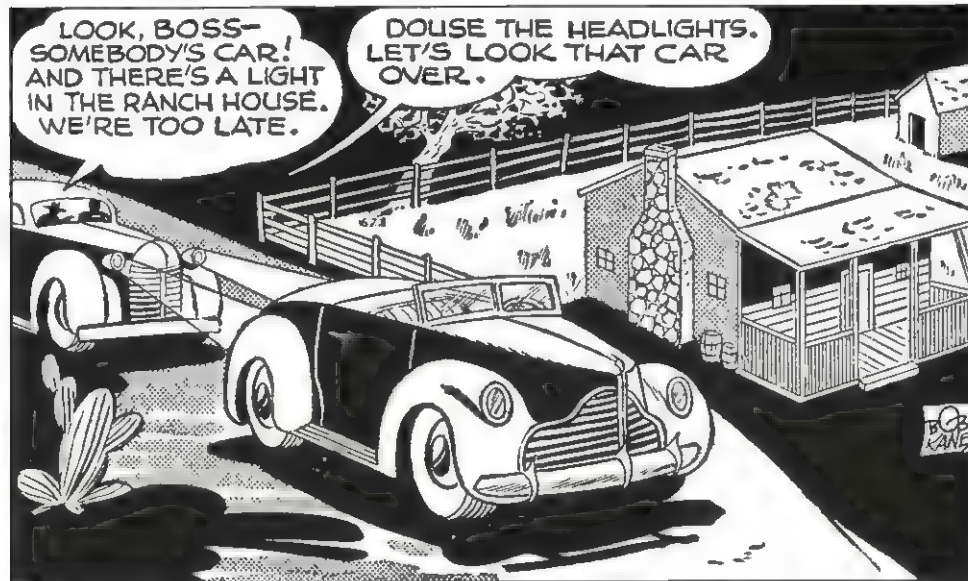


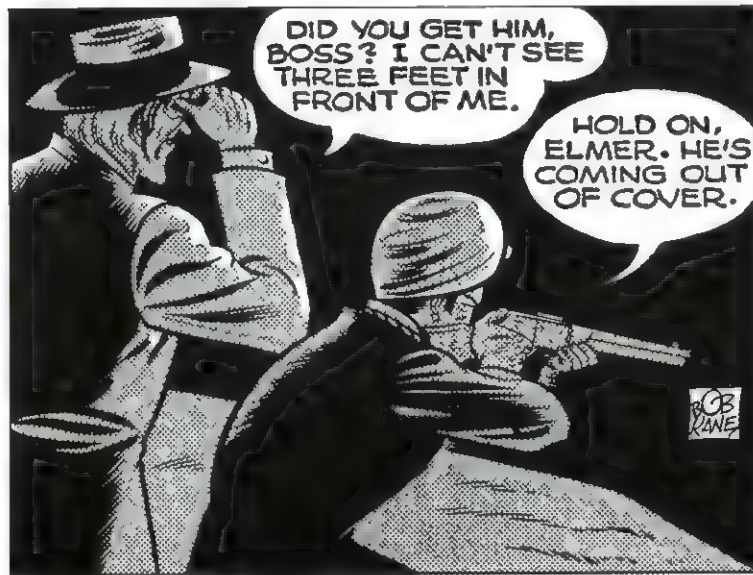
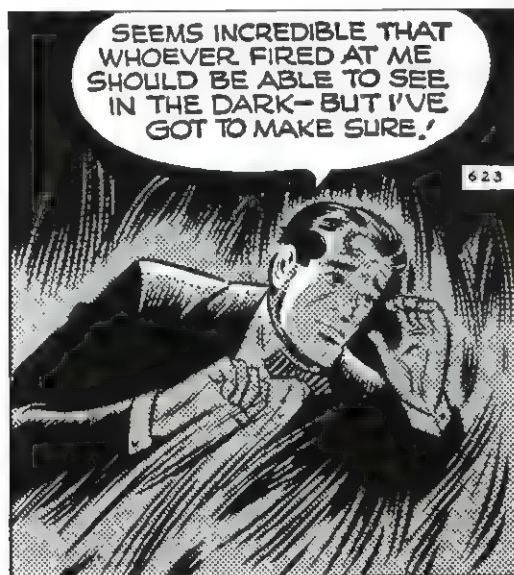
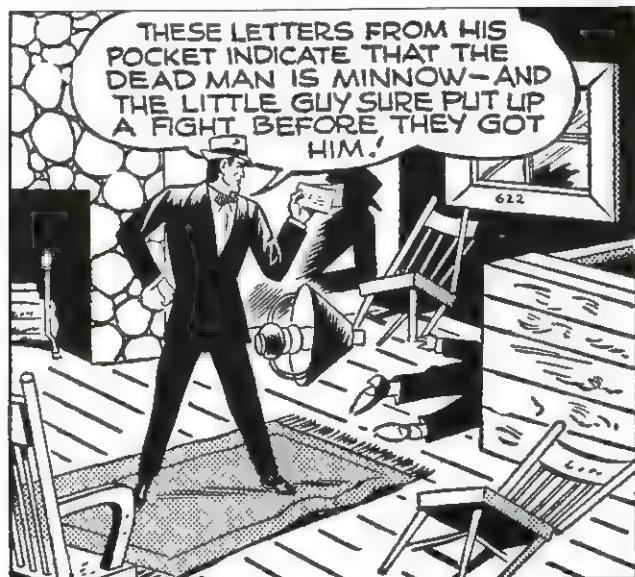




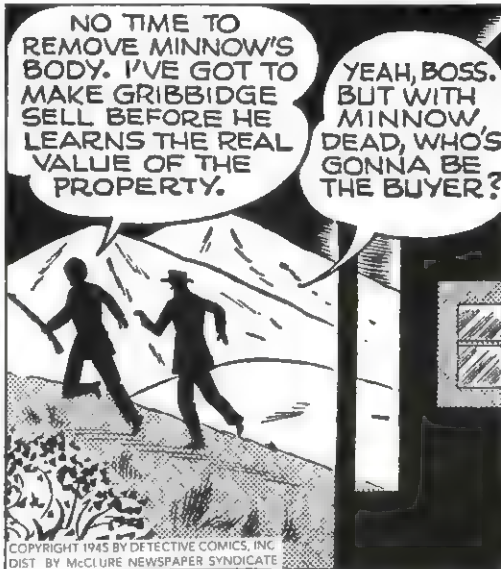














AND STAY AWAY FROM MY HUSBAND—DO YOU HEAR? ISN'T IT ENOUGH THAT POOR MR. MINNOW WAS KILLED BECAUSE OF THAT RANCH?

630

BUT LISTEN TO REASON, MRS. GRIBBIDGE!

CAN'T EVEN TALK TO THAT FANATICAL WOMAN. BUT JUST THE SAME, I'VE GOT TO DO SOMETHING. TWO PEOPLE HAVE BEEN KILLED. GRIBBIDGE MAY BE NEXT!

SLAM!

THE PROSPECTOR'S DEATH CONVINCES ME HE FOUND SOME VALUABLE MINERAL ON THE PROPERTY. AND SOMEONE DIDN'T WANT MINNOW TO COME INTO THE OWNERSHIP OF IT.

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OF COURSE, WHOEVER TURNS UP TO BUY THAT BROKEN DOWN RANCH IS MORE THAN LIKELY TO BE THE ONE I'M LOOKING FOR—BUT HOW IN THE WORLD CAN I PROVE IT?

11-2

BOB KANE

WHOEVER BUYS GRIBBIDGE'S RANCH IS LIKELY TO BE OUR KILLER, BUT PROVING IT IS SOMETHING ELSE. MAYBE MY SCHEME WILL WORK AND MAYBE NOT.

631

MAYBE YES, MAYBE NO—BUT WE'RE STUCK WITH IT!

THE KILLER PROBABLY REALIZES THAT IF GRIBBIDGE IS SLAIN, HIS FANATICAL WIFE WOULD PRACTICALLY GIVE THE RANCH AWAY. AT LEAST, WE CAN PROTECT GRIBBIDGE.

AGAINST HIS WILL?

BOB KANE

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THAT'S EXACTLY WHY BRUCE WAYNE AND DICK GRAYSON HAVE TO STEP OUT OF THE PICTURE FOR A WHILE AND LET BATMAN AND ROBIN STEP IN.

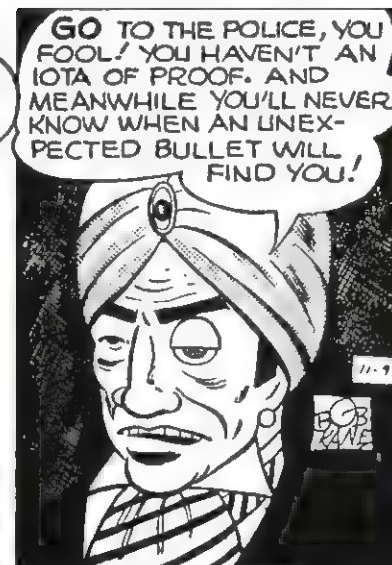
WHAT DO YOU MEAN?

I MEAN, YOUNGSTER, THAT BATMAN AND ROBIN CAN DO A FEW THINGS THAT THE MESSRS. WAYNE AND GRAYSON COULDN'T GET AWAY WITH.

11-3







POSING AS GRIBBIDGE, BATMAN HAS JUST GOT AN ADMISSION OF THE LAMP'S GUILT IN THE KILLING OF MINNOW AND SOAPSTONE, WHEN THE REAL GRIBBIDGE MAKES AN UNEXPECTED APPEARANCE!

6-8

FINLAY GRIBBIDGE! STOP FIGHTING THIS INSTANT! BOTH OF YOU!

YOU IMPOSTOR! I DON'T CARE IF YOU ARE BATMAN! YOU CAN'T KIDNAP HONEST CITIZENS AND—

BATMAN!

SORRY, GRIBBIDGE— BUT I HAVE TO DO THIS!

HE MUST HAVE A SPLIT PERSONALITY! I—I THINK I'M GOING TO FAINT!

I WAS AFRAID TO RISK SMASHING THIS DICTA-PHONE TRANSCRIPT OF HIS CONVERSATION WITH YOU. HE GOT AWAY!

THE LAMP! DID YOU STOP HIM?

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THE FALSE GRIBBIDGE STEPS INTO ANOTHER ROOM FOR A MOMENT, THEN EMERGES AS:

FEEL MORE LIKE MYSELF NOW!

IF YOU HADN'T TIPPED THE LAMP OFF, BY YOUR INOCCIDENT APPEARANCE, WE'D HAVE NABBED HIM. AND WITH THIS DICTOGRAPH RECORDING PROVING HIM A MURDERER—

DICTOGRAPH RECORDING!

YES—I WAS TO TAKE YOUR PLACE UNTIL THE RANCH BUYER, WHOEVER HE WAS, SHOWED UP. ROBIN, PLAY THE DICTOGRAPH RECORDING.

"—TWO MEN HAVE DIED SO FAR. WOULD YOU LIKE TO JOIN THEM?"

DASH MY TOMB-STONE!

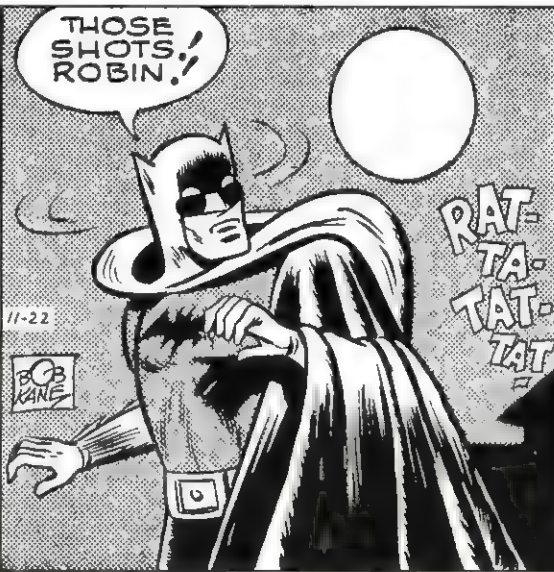
GRIBBY—I'VE BEEN SUCH A SILLY, FOOLISH WOMAN.

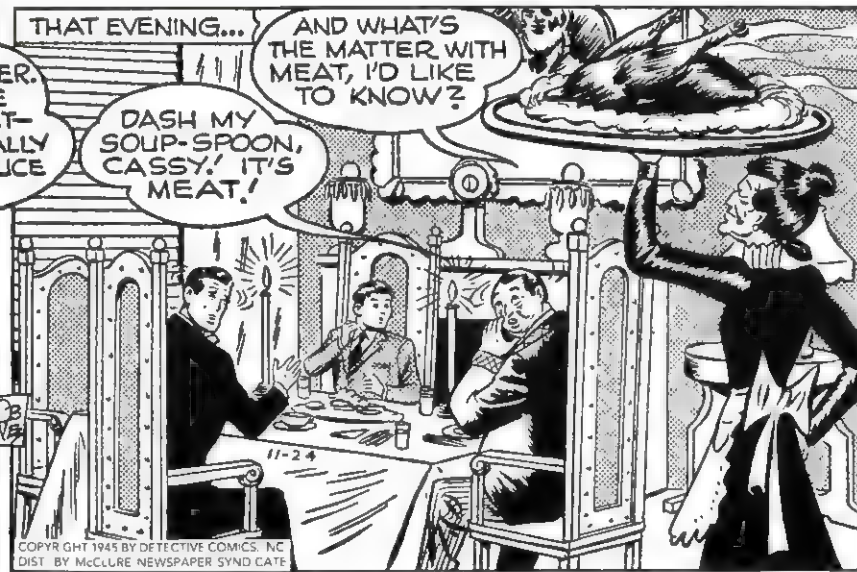
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BATMAN: THE DAILIES

Volume III

1945-1946

Batman created by Bob Kane



A HISTORY OF THE 1940S BATMAN NEWSPAPER STRIP PART 3

BY JOE DESRIS

BATMAN

has appeared in newspapers on five separate occasions since his 1939 comic book debut. This series reprises the first and possibly most important occasion. Not only has this newspaper strip, *Batman and Robin*, never before been reprinted intact, it also has important historical significance:

- It is the last large body of work that *Batman* creator Bob Kane pencilled completely solo.

- It is artist Charles Paris' first inking work on *Batman*, representing the initial three years of a 22-year stint with the character. Paris is probably the only person to have inked Batman this long.

- And it contains stories by all the significant writers from the first five, formative years of the feature's history: Don Cameron, Bill Finger, Jack Schiff and Alvin Schwartz.

How it was done

Most newspaper strips are handled by artists and newspaper syndicates. Normally, an artist will deliver finished work directly to a single syndicate editor. However, *Batman and Robin* was administered through the DC Comics offices via editor Jack Schiff. Executive editor-in-chief Whitney Ellsworth was also occasionally involved.

The writers and artists involved dealt with Schiff, never with the syndicate. After a script was written, Schiff would give the assignment to the penciller (usually Bob Kane). After transforming the story into pencil drawings, the work was returned to Schiff's office. The strip was lettered in the DC office bullpen (often by Ira Schnapp) and then was picked up by the inker (usually Charles Paris). After inking the strips and applying Craftint developer, the art once again returned to Schiff's desk. Schiff saw that it was delivered to the McClure Newspaper Syndicate, which would make the engravings and proof sheets, and mail them to its clients. (A history of McClure is in volume 2.)

Except for the introductory six strips, all dailies were drawn on

Craftint illustration board. Made by The Craftint Manufacturing Co. in Cleveland, Ohio, the board had a nearly-invisible pattern of dots on one side. When a liquid developer was applied with a brush, the dots changed to near-black. This allowed the artist to shade objects with gray areas, giving the illusion of color in an otherwise black and white environment. Since the Sundays appeared in color, no Craftint was necessary. Coloring of the Sundays was handled by another DC bullpen employee, Ray Perry.

Schiff composed a title for each daily, usually hand writing it on the front and back of the original art. It was common for newspaper strips of this era to have separate titles every day. They were used for bookkeeping and copyright purposes, so each strip could be identified separately at the copyright office. Some companies felt identifying strips by date was insufficient; with this method, each date would have its own title. Bell-McClure (a merger occurred in 1953) was the last syndicate to use titles, carrying the practice into the 1960s on *Mutt and Jeff*.

Villains in the strip

Joker was the only major villain to cross over from comic books and appear in the dailies. Professor Radium, although far from a major antagonist since he appeared in just one comic book story during this period, was the only other criminal to make such a transition. The Sundays were quite different, with continuities on well-known evildoers such as Joker, Catwoman, Two Face and Penguin, the latter managing two appearances.

Conversely, none of the *strip's* villains seem to have appeared in comic books. Perhaps the decision makers at DC Comics blamed the strip's general lack of success, at least in part, on some of the strip's characters and did not want to transfer the bad luck into the magazines.

Tales of the titles

As the strip's editor, one of Jack Schiff's duties was to write titles for each *Batman and Robin* daily. "I wrote them all myself," recalls Schiff. "We preferred to put on our own [titles] because we didn't know what McClure wanted to use. I think they would have put them on because the newspapers wanted something [and] we didn't want to have some title that we didn't have anything to say about. Of course we had done that with *Superman* and we followed through on *Batman*. It was standard practice, I think. I don't know what the real reason was."

Ostensibly for copyright or bookkeeping purposes according to some, the actual reason appears to have been something more like precedent and inertia: most other strips of the period also had titles (although they didn't always see print) and perhaps it seemed like the thing to do.

"I don't think you needed the title for copy-

right purposes," says Schiff. In actuality, the individual date and number was sufficient both for copyright notice and to distinguish one daily from another. According to the Library of Congress, there are no titles for *Batman and Robin* in its files and in fact, some strips were not copyrighted individually. A number of them were included in the overall copyright of the *New York Daily Mirror*, which carried the strip.

With so many titles required, it is surprising that Schiff rarely repeated himself, especially when one considers that a handful of the titles could have worked for numerous strips. Among the duplicates and similarities:

Urgent Phone Call (#412, 775)

Deadly Threat (#636, 731)

A Strange End (#469)

Strange Revelation (#257, 511)

Strange Coincidence (#578)

Strange Homecoming (#264)

Homecoming (#131, 392)

On The Track (#289, 587)

On The Right Track (#292)

Pursuit (#517)

Stormy Pursuit (#191)

Murderous Pursuit (#236)

Police Pursuit (#699)

Eloquent Plea (#479)

A Mother's Plea (#414, 450)

As World War II wore on and newsprint allotments were regularly being cut, newspapers were constantly looking for ways to squeeze as much as possible into a page, short of printing on the edges. Not only did typesetting each strip's title, heading and byline take time, it also used valuable space. More material could fit on a page if strips could be tightly stacked vertically. Some papers placed the heading at the bottom of the first panel (thereby covering a portion of the art), or ran it vertically to the left of the first panel and eliminated Bob Kane's byline. To save additional space, some papers indiscriminately trimmed the bottom or sides of the strips while others carried it in an approved abbreviated format offered by the syndicate (see volume 1).

Although titles were written for all three years of the strip, only three newspapers appear to have consistently used them: the

Answers the Call
for **ADVENTURE!**
MYSTERY!
ACTION!

A Few Territories
Still Open for this
Daily and Sunday
Absorbing Adventure
Strip. Wire
Now!

McCLURE

NEWSPAPER
SYNDICATE

75 West St., N. Y. (6), N. Y.

From Editor & Publisher,
September 29, 1945.

Cleveland News, the *Illinois State Register* and the *San Francisco Examiner*. For some reason, *Batman and Robin* was one of the few comic strips to appear with a title during the period it ran in the *Examiner*. For a while, it was the *only* strip in the *Examiner* with a title.

All three papers dropped the strip by June, 1946, and this author found it impossible to uncover missing titles from *any* other source. To keep the series consistent, I therefore wrote new titles when necessary. They appear in volume 1 on #13-60, 63-66, 81, 86, 88-91, 95, 96, 99, 106-120 and in volume 3 on #780, 812-865, 867-956. Should the actual titles surface, they will be used in future printings.

"Violent" characters

The level of violence in this strip was analogous to that found in Batman's comic book adventures during this period. *Batman and Robin* was not nearly as violent as some of its contemporaries on the comics pages, especially strips like *Kerry Drake*, *Miss Fury* and *Dick Tracy*. However, the strip certainly had its share of assault and battery with a large portion of it aimed at the Dynamic Duo.

Unlike what can be found in some of today's comics and other media, particularly movies, the strip's "violence" was fairly tame. It was not realistic, sadistic or graphic. After a hero, or even a villain, had been knocked out, one knew he would be able to safely stand

up and not suffer a concussion.

"Actually it's a kind of stereotyped violence," describes Al Schwartz, who wrote eight of these daily continuities. "The standard pulp deathtrap and early movie serial deathtrap are often used. Perhaps in today's world, it's difficult to believe that these two guys are facing people with heavy weapons and they have none themselves."

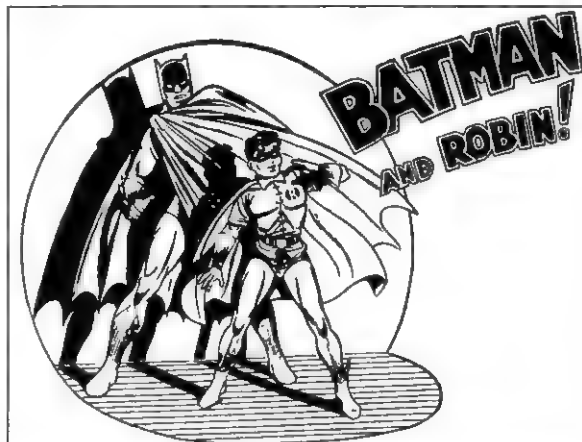
Both Batman and Robin survived a number of deathtraps and near-misses throughout the three year life of the daily strip. They were temporarily blinded by flares (#190) and knocked unconscious after being hit with a chair (#929). Their knuckles should have been broken from all the punches they threw (perhaps their fists were invulnerable), but more significantly, Batman:

- was hit in the head by a can of tomatoes and knocked out (#30)
- wrenched the muscles in his arms (#145)
- was slammed against the bell of a giant clock three times (#151)
- received several bullets in the chest from a tommy gun (#192)
- almost drowned (#198)
- hit his head on a rock, making him "whoozy" (#282)
- remained stunned after being slugged (#445 and #570)
- was knifed in the arm (#666)
- had a bullet crease his scalp (#672)
- was kicked in the jaw and knocked unconscious (#673)
- stumbled and fell off of a building (#781)
- was attacked by a vicious watchdog (#891 and #901)
- was knocked unconscious when hit with a flashlight (#940)

Robin generally suffered much less, although on several occasions he received blows to the head with a gun and was knocked unconscious (#12, #141, #693).

Occasionally, innocent bystanders were attacked and even killed, but in the end, good always triumphed over evil. The bad guys took a beating, suffered the most and sometimes died. Most frequently, crooks were punched out and remained unconscious for whatever length of time that was convenient to the plot.

The heroes and villains fared no better in the Sunday strips. In addition to more deathtraps and stress-inducing near misses, Batman and Robin fell off a building, were locked in a steam room while in full costume and were hit in the head and knocked unconscious several times, once by portions of steel girders.



"Replaces 3 Ordinary Strips!"

Famous in . . .
Milwaukee
Pittsburgh
San Francisco
Detroit
New Orleans
New York
Los Angeles
Buffalo and
Scores of others

—writes one publisher.

BATMAN AND ROBIN is the top favorite of millions of enthusiastic adventure strip readers throughout the U. S. and in many foreign countries.

Write, Wire — Get the Facts

McCLURE

America's FIRST
NEWSPAPER SYNDICATE

75 WEST STREET • NEW YORK 6, N.Y.

This 1/4-page McClure ad appeared in Editor & Publisher on December 15, 1945.

Chapter 11: *An Affair Of Death* (pages 21-53)

The first two weeks of this sequence were pencilled by Jack Burnley. Bob Kane then pencilled the third week, Burnley the fourth and Kane finished the sequence. After all this time, it is impossible to be certain of what caused this odd pencilling assignment, but there are three possibilities.

First, if Kane had mailed in his work, a lost package could account for the anomaly since the art would have been redrawn. However, Kane brought his work into the office at this point.

The second possibility is described by Burnley: “I do remember one time when I was in the office during the tenure of the strip. Kane was talking to Jack Liebowitz and Whit Ellsworth and said that he hadn’t been feeling well and had gotten behind. He was tired and the doctor told him he had mononucleosis. It’s a viral thing where you feel very tired and run a slight fever or something. It sticks out in my mind that he wasn’t well at [some point. Perhaps] he just had to take some time off.”

“There’s another possibility for that odd sequence,” says Burnley, describing the third and most likely scenario. “The first two pages were important to the story and the cars figure very prominently. The cars needed to be drawn pretty accurately in order to get the point across of how this instrument was used to open a locked car. I remember there was a diagram accompanying the script [and] I distinctly remember they indicated in the diagram just how the instrument should be drawn. Perhaps Kane sent in a series and either Ellsworth or Schiff didn’t like three of the first four weeks. This is not completely out of the question because that happened with the *Superman* dailies sent in from Cleveland. I was called in several times to remodel or change some of the things they didn’t like in those early [*Superman*] dailies.”

Regarding whether the strip was just reworked or completely redrawn, Burnley observes: “It looks to me like it was drawn from scratch. The whole [third] week looks like Kane’s, so apparently they didn’t think there was any reason to redo it.” Burnley probably was given at least one of Kane’s dailies in order to match the dress and appearance of Juanita Trujillo as he repencilled the fourth week.

Although several weeks of this story are undoubtedly inked by Paris, the same cannot be said for the whole continuity. The middle

weeks bear little resemblance to his typical work. However, Paris does recall that at times, he would ink the pencils almost exactly as Kane drew them, adding little or none of his own style. It is possible that Kane inked a number of dailies here, and portions of pages 42-47 are strong examples of this, but Schiff is confident that Kane never inked the strip. An assignment to arbitrarily ink scattered dailies is unlikely (and would have been difficult for an editor to hand out) nor does the work seem to reflect the style of other artists in the DC bullpen. Hence, I attributed the work to Paris, but with reservations.

Readers familiar with the *Dick Tracy* comic strip may recognize similarities between Lockjaw, one of the car thieves in this story, and Mumbles, a Tracy villain who first appeared in 1947. Schwartz, author of this story, recalls Lockjaw “as something I developed. The Mumbles character had somebody who translated for him. I had Echo, who translated for [Lockjaw]. In that particular case, Chester Gould [could have] picked up that one from us. It’s an amazing coincidence.” Lockjaw was not the only similarity between the two strips. More about this topic can be found in the Sunday reprints of this series.

World War II required many types of vehicles and weapons plus all the raw materials to manufacture them. This resulted in new cars being unavailable from 1942 until late 1945. A few 1942 models made it out, but 1941 essentially was the last model year. Depending on how soon an order was placed, it was possible to buy a new car in late 1945, although most people had to wait until 1946. Pent-up demand far exceeded post-war supplies, which is why even millionaire Bruce Wayne had to look for a used car in this story.

Chapter 12: *A Change Of Costume* (pages 55-72)

In June, 1945, penciller Dick Sprang went to visit his mother in Ohio, taking along a script entitled, “All For One, One For All!” Batman and Robin met the Three Musketeers in this 12-page comic book story filled with artistic challenges such as ornate 17th century costumes and detailed architecture.

Sprang, having left New York unannounced, was soon followed by a worried letter from Schiff, which arrived by air mail/special delivery and expressed deadline concerns. Sprang polished off the story with his usual finesse and meticulous attention to detail, completely pencilling, lettering and inking the story himself. It ultimately appeared in *Batman* #32 (December, 1945-January, 1946). “Out of all the stories I

did in the early years, I think that one was the last one I lettered and inked,” Sprang recalls. “The only reason I lettered it was because I was in Ohio, and Pat Gordon was back in New York.” Sprang had taught Gordon how to letter and she not only lettered much of his work, but other DC stories as well.

Shortly after submitting the story, Sprang received a letter from Ellsworth complimenting him on a “Nice release! You really go to town when you like a story.” A bonus was enclosed. Sprang’s comic book effort also impressed Schiff who apparently used the ornate costumes

and costume changes as a springboard to write this newspaper continuity. He wanted Sprang to draw it as well.

It should be noted that a villain named The Cavalier may have influenced the Three Musketeers story. Set in modern times, The Cavalier, who dressed like a 17th century musketeer, appeared in *Detective Comics* #81 (November, 1943), *Batman* #22 (April-May, 1944), *Detective Comics* #89 (July, 1944) and *Batman* #26 (December, 1944-January, 1945).

In the fall of 1945, Sprang was approached by Ellsworth about taking over the *Batman and Robin* newspaper strip. He was told that the *Philadelphia Record*, one of the bigger papers carrying the strip, was thinking about dropping it due to a “lack of quality.”

Although Sprang had previously turned down the strip when it was being developed (details are in volume 1), he now relented. “There was a bit of a sense of urgency about this,” Sprang explains. “Whit wanted a segment of dailies and said ‘We are losing a newspaper and we’d prefer not to lose it. Would you please do this?’ [He] was very convincing. I don’t recall what the deadline was; it was near, of course, as all deadlines are, but I don’t remember any particular stress about getting the thing out.”

For some reason, DC apparently regarded the *Record* as a significant newspaper, since it ran the strip from the beginning in 1943, kicking off the event by giving away 250,000 Batman masks and staging a Halloween party. A McClure ad in *Editor & Publisher* (reprinted in volume 2) gave the *Record* top billing in a list of newspapers carrying *Batman and Robin*, even above the *Los Angeles Examiner*, a much larger paper.

After completing the pencilling of this six-week sequence, Sprang returned to DC’s New York City offices in the Grand Central Palace Building at 45th Street and Lexington and submitted it to Schiff. “It was toward the end of the day,” Sprang recalls, “and



A sample of Dick Sprang's pencils and inks on "All For One, One For All!" from *Batman* #32, a precursor to Chapter 12.

continued on page 12

Newspapers that carried the strip

The *Batman and Robin* newspaper strip appeared in a miniscule number of papers throughout its three-year and one-week run. Only 33 papers have been documented. However, the actual figures varied over time since some

How would you
like to read
BATMAN AND ROBIN
Every Day?



SEEMS ALMOST TOO GOOD TO BE TRUE, DOESN'T IT? - A BRAND-NEW EXCITING EPISODE IN THE WHIRLWIND ADVENTURES OF YOUR FAVORITE CHARACTERS Every day in the week!

BUT IT IS TRUE! **BATMAN** AND **ROBIN** APPEAR IN DAILY NEWSPAPER STRIPS AND COLORFUL SUNDAY PAGES IN ALL PARTS OF THE COUNTRY! PERHAPS THIS NEWSPAPER IN YOUR TOWN ALREADY CARRIES THIS SWELL FEATURE. IF SO, WRITE US AND LET US KNOW HOW YOU LIKE IT, AND GIVE US SUGGESTIONS ON HOW WE MIGHT MAKE IT BETTER. BUT IF **BATMAN** AND **ROBIN** DOESN'T APPEAR IN A NEWSPAPER IN YOUR TOWN, WRITE TO US SAYING YOU'D LIKE TO SEE IT. IF ENOUGH PALS OF **BATMAN** AND **ROBIN** WRITE IN, WE MAY BE ABLE TO ARRANGE FOR YOUR NEWSPAPER TO CARRY THE STRIP!

SO IT'S UP TO YOU! WRITE RIGHT AWAY-AND TELL ALL YOUR FRIENDS TO WRITE, TOO! ADDRESS YOUR LETTER-OR A PENNY POSTCARD-TO:

BATMAN AND ROBIN
ROOM 933
480 LEXINGTON AVENUE
NEW YORK 17, N. Y.

PROVE YOU'RE A PAL! - WRITE RIGHT NOW!

papers added while others dropped the strip. By contrast, successful strips such as *Li'l Abner* or *Dick Tracy* appeared in hundreds of papers. Very few newspapers seem to have carried *Batman and Robin* at either the beginning or end. The *Detroit Times* ran every daily while the *New York Daily Mirror* used every Sunday. Apparently, they are the only papers to have done so. Syndication peaked between mid-1944 and late-1945.

Of the newspapers that carried *Batman and Robin*, 57% are now defunct or have been merged. Although it may seem like a curse to have carried the strip, the real reason so many papers disappeared was their size. In markets with more than one newspaper, the strip often appeared in the smallest. Infrequently, it managed to appear in a city's largest edition, such as the *Los Angeles Examiner*, *Minneapolis Tribune*, and *St. Louis Post Dispatch*. As major markets drifted toward one or two papers in later years, smaller dailies faded away.

Available sizes

The daily strip was offered in standard four and five column widths. Although the four column size was smaller, it was the most complete. The five column size eliminated a half-inch tall section across the bottom of the strip. Some papers still cropped either format to make the strip adapt to a tighter page layout.

The Sunday was available in tabloid (five columns by 12³/₄"), half tabloid (seven columns by 6¹/₂") and half page (seven columns by 9¹/₄") sizes. The strip was drawn in a tabloid size, making the former version most complete. Just like the dailies, the latter two Sunday sizes were cropped along the bottom of every panel to make the art conform. The strip may also have been available as a ¹/₃ page since at least one paper (*The Chicago Sun*) used this format. However, this size was not listed as an official release in the annual *Editor & Publisher* survey of syndicated features. Although it may have been accidentally omitted from the survey, it is possible that the *Sun* reworked it, just as they often reconfigured some dailies.

Subscribers were shipped black and white proofs, or mats, for reproduction.

Subscriber summary

Newspapers that carried the strip are listed below. This is as complete as known.

Albany Times-Union (Albany, NY)

This Hearst paper carried the dailies probably from the beginning.

Atlanta Constitution (Atlanta, GA)

Probably carried the strip from the beginning. Dropped during 1945.

The Baltimore News Post (Baltimore, MD)

Hearst paper that probably ran the strip from the beginning. Dropped in 1945.

The Buffalo Evening News (Buffalo, NY)

The Chicago Sun (Chicago, IL)

Ran dailies from the beginning until December 8, 1945. Initially used the five column format but later switched to four column size. No matter which size was used, this paper regularly cropped left or right edges off the strip and frequently butted panels against each other to eliminate gutters and save space. Sundays were carried from the beginning until December 9,

This ad originally appeared as a full page in *Batman* #30 (August-September, 1945). A similar ad ran in *Detective Comics* #102 (August, 1945).

1945. They initially appeared as half pages on the front of the comic section but later were dropped to an interior $\frac{1}{3}$ page.

Cleveland News (Cleveland, OH)

One of the few papers to use the titles, it carried generally uncut dailies from the beginning. No Sunday edition was printed. The paper merged c. 1960.

Daily Mirror (New York, NY)

Carried all Sundays, usually as full tabloid pages. Roughly $\frac{1}{3}$ of the run appeared as half-tabloids, probably due to newsprint availabilities. Dailies ran from the beginning until September 10, 1946. A strike hit the paper September 11, resulting in an eight-page edition. About $\frac{1}{3}$ of the comic section was dropped. This morning Hearst paper ultimately died during another newspaper strike in 1962-1963.

The Deseret News (Salt Lake City, UT)

The Des Moines Register (Des Moines, IA)

Carried dailies in the five column format at least during 1945.

Detroit Times (Detroit, MI)

This Hearst paper ran every single daily, although the bottom panel border was omitted from nearly every one. Apparently did not carry the Sundays.

Illinois State Register (Springfield, IL)

Carried dailies with titles from April 3, 1944 until c. June 1946.

Indianapolis News (Indianapolis, IN)

Evening paper that probably carried the strip from the beginning. Dropped in 1945.

Jacksonville Journal (Jacksonville, FL)

Probably picked up the strip in 1944.

The Knoxville Journal (Knoxville, TN)

Probably picked up the strip in 1944. Carried dailies to the end.

Los Angeles Examiner (Los Angeles, CA)

Of all the papers that carried the strip, this Hearst publication seems to have had the largest circulation, although such figures fluctuate. Probably carried the strip from the beginning.

Miami Daily News (Miami, FL)

Probably carried the strip from the beginning.

Milwaukee Sentinel (Milwaukee, WI)

Carried the dailies from the beginning until March 2, 1946. The strip was dropped in mid-story in order to pick up *Rip Kirby*. Used titles only for strips #A-F. Although the *Sentinel* published a Sunday edition with color comics, it did not run *Batman and Robin* on Sundays.

Minneapolis Times (Minneapolis, MN)

Probably picked up the strip during 1944.

The Nashville Tennessean (Nashville, TN)

A morning paper that probably carried the strip from the beginning.

Oakland Post Enquirer (Oakland, CA)

Probably picked up the strip c. May, 1944 but carried only dailies since no Sunday edition was printed. Dropped c. March, 1946. Printed the strip on an

unusual peach-colored paper.

The Orlando Star (Orlando, FL)

Probably picked up the strip in 1944, carrying it through the end.

Peoria Morning Star (Peoria, IL)

Probably picked up the strip during 1944.

Philadelphia Record (Philadelphia, PA)

Carried dailies and Sundays from the beginning; dropped c. September, 1945.

The Post-Standard (Syracuse, NY)

Probably picked up the strip in 1944.

Press-Telegram and Long Beach Sun (Long Beach, CA)

Probably picked up the strip in 1944.

St. Louis Post Dispatch (St. Louis, MO)

Began the dailies on February 14, 1944 and ran until May 5, 1945 when replaced by *Cranberry Boggs*. Did not carry the Sunday strip.

San Diego Daily Journal (San Diego, CA)

Probably picked up the strip in 1944.

San Francisco Chronicle (San Francisco, CA)

Carried Sundays only, beginning April 2, 1944. Dropped April 1, 1945. Also ran the *Superman* Sunday strip. In competition at this time with the *San Francisco Examiner* (which carried the *Batman and Robin* dailies), it later merged with the *Examiner* in 1965.

San Francisco Examiner (San Francisco, CA)

Hearst paper that ran dailies with titles from March 13, 1944 until early 1946. A competing paper, the *San Francisco Chronicle*, carried the Sundays.

Seattle Star (Seattle, WA)

Probably picked up the strip in 1944.

The State (Columbia, SC)

A morning paper that probably picked up the strip during 1944.

Sun-Telegraph (Pittsburgh, PA)

This Hearst newspaper probably carried the strip from the beginning.

The Times-Picayune (New Orleans, LA)

Apparently did not carry the dailies, but ran the Sundays as half pages from November 28, 1943 until the end, which was nearly the complete run.

Outside the U.S.

Miller Services Limited handled *Batman and Robin* in Canada. Miller was the Canadian representative for McClure and several other syndicates. Although the strip ran in Canada, it was impossible to ascertain exactly how many papers carried it or to even assemble a partial list of subscribers.

As World War II ended and normalization began, old markets reopened and new markets became available worldwide for syndicated features including comics. An article on this subject (*Editor & Publisher*, June 2, 1945) reported McClure "selling some features in advance, chiefly *Batman* and *Superman*." No other information was available on specific markets or start up dates.

Whit was leaving. He looked at it and liked it. ‘Pay him!’ he said. Jack wanted to know what I wanted for it.”

Sprang’s rate for a pencilled comic book page at the time was \$35 and he recalls agreeing on a price similar to what he would earn for a 12-page comic book job. “Something around what I’d do per panel on a comic book page,” says Sprang. “We counted up the panels. I didn’t make a big deal out of it. I wanted to get away from it [because] I didn’t enjoy doing it. I wanted to work with big stories. The strip didn’t have too many long shots. All the stuff was up forward. It’s not what I liked to do. You have no room to vary the camera angles and long shots with the mediums and close-ups.

“Whit told me that Hal Foster was getting the equivalent of \$750 for a *Prince Valiant* Sunday page during the early war days. I think he was trying to motivate me to consider this.

But I could never see *Batman and Robin* getting that kind of money, compared to Hal Foster’s work. It was a totally different concept. I could see Milton Caniff getting it, but I could never do as well as Caniff. Although I didn’t con-

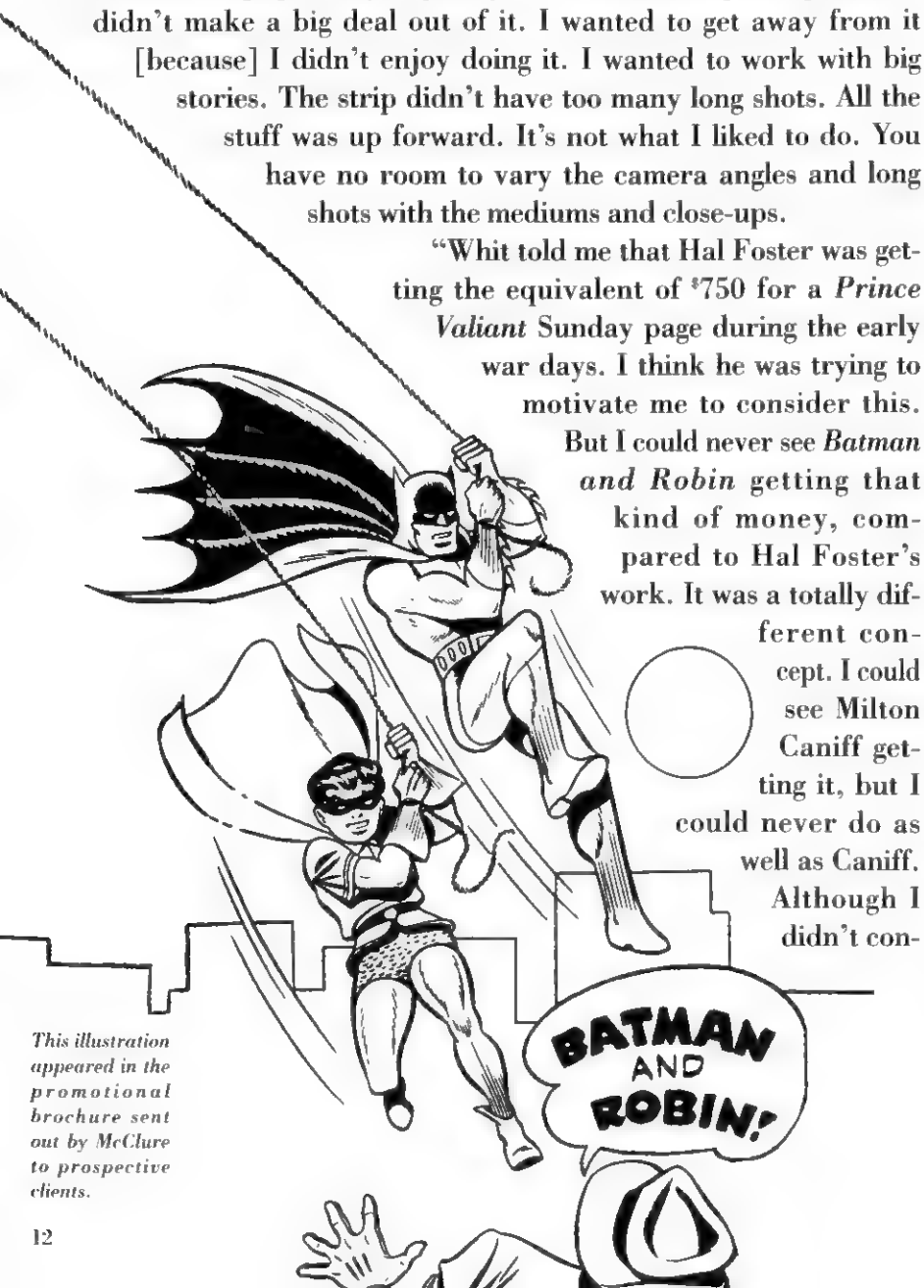
sider myself a Caniff, I heard that guys like him were working four days on a Sunday [page] plus having to turn out the dailies and nearly killing themselves because of it. I wouldn’t have lasted long. I don’t know how those guys survived, but I certainly wasn’t going to take a chance on it.”

In an interview with Shel Dorf, Caniff verified the amount of work involved in writing and drawing *Terry and the Pirates* from 1934 until 1946. “When I was doing Terry, I was doing it *all*. I didn’t have *any* time to myself. I couldn’t even go to a movie. It was an awful greasy grind. Of course, I was much younger, so I could take it, but I couldn’t get out of the house! It was just too much work! I’d been doing just six daily strips of *Dickie Dare*, but to do a Sunday page and six daily strips of Terry was a sudden and all-absorbing task. It was just murder to get that stuff out.

“Sure, you could cut corners,” Caniff continued, “but the way to survive was to give [readers] something that the other people were not doing. The extra care on the drawing, plus the kind of writing I thought I was producing, was the kicker to push ahead of the other strips of that day. You can’t explain this to a lay questioner unless he has been around a studio. It’s hard to explain to them why it sometimes took me longer to do one *Male Call* strip than to do six strips and a Sunday page of Terry, trying to get the gag or some piece of research exactly right.” (*Male Call* appeared in practically all service papers during World War II. It had the dimensions of a daily strip although it ran weekly.)

Sprang felt that if he would have had the strip to do, he would have put in as much effort as he did for his comic book stories, which was considerable and time-consuming. “Assuming one has the ability to draw,” says Sprang, “the most important things in comics are to draw it as the editor wants it and to meet the deadlines. With a comic book, you have a deadline, but it’s possible to miss once in awhile and be okay. I once overheard Schiff say, ‘I never give an artist a deadline that isn’t always two weeks ahead of the actual deadline.’ But with a syndicated strip, it’s impossible to miss the deadline, and if you’re the only person doing all the pencils and inks, well, I just didn’t want that hanging over my head. I wasn’t as proficient as I was in later years, drawing these big steamboats, submarines and all this technical machinery.”

If this effort was meant as a showcase for improvement and



This illustration appeared in the promotional brochure sent out by McClure to prospective clients.

increased circulation, the result was not as successful as it could have been. Although Sprang created some typically memorable images, the script called for Batman and Robin to appear in costume only during the first two weeks. A story more prominently featuring the title characters throughout would seem more likely to have impressed doubtful newspaper editors.

This sequence appears to be inker Stan Kaye's first work on the Batman character and his first effort to ink Sprang. Kaye would later ink several *Batman* comic book stories as well as a number of the Batman and Superman team-ups in *World's Finest Comics*. He also inked the syndicated *Superman* strip and many of penciller Wayne Boring's *Superman* comic book stories and covers.

One of the most unusual aspects of this sequence is the artists Schiff assigned to work on it. Neither Sprang nor Kaye did any other work on this series, although their work together appeared in the comic books. Paris does not recall any gaps during his tenure on the strip, so apparently he and Kane simply wound up somewhat ahead of schedule with their remaining output of dailies.

At six weeks in length, both this story and Chapter 16 ("Deadly Professor Radium") are the shortest daily continuities in the series. The average was about ten weeks.

Robin's eightball pitch (page 59, second strip) took its inspiration from a panel in *Batman* #5 (Spring, 1941). In the comic book version, which has a similar panel layout, Robin knocks out a crook with the toss of an eightball.

Chapter 13: *The News That Makes The News* (pages 74-103)

Use of a popular radio commentator in this story may remind readers of a pre-television era when radio was America's most popular entertainment medium. The Reed Parker character is a takeoff of radio personality Walter Winchell. His program, *Walter Winchell's Journal*, was a long-running Sunday evening gossip show sponsored by Jergens Lotion (Parker's sponsor is Peerless Soap). Winchell was heard on the ABC network, known as the Blue Network when the show premiered in 1932, while Parker used the GBC Network. Winchell's news gathering, unlike Parker's, was mainly accomplished solo and came from a broad spectrum of sources.

Although Batman never had his own regular radio show, he appeared relatively frequently on the *Superman* program during the

mid and late-1940s. Batman, Robin and Superman collaborated often on these shows. On the December 7, 1945 broadcast, Superman revealed his secret identity to Bruce Wayne. No such team-ups were chronicled in the comic books until *Superman* #76 (May-June, 1952).

Batman's utility belt was used somewhat sparingly in 1940s comic books, at least when compared with future decades; these strips are no exception. The Batarang was used on several occasions (pages 80, 89, 134); ropes were readily available; the belt radio came in handy and a makeup kit was included (page 125). The belt was used for little else. Batman and Robin relied far more on wits and athletic ability during these earlier years. Considering that the utility belt was relatively infrequently used, in retrospect it almost seems like excess baggage. By the 1960s, the belt had mutated into an impossibly well-stocked laboratory, with the correct gizmo readily available, much like Felix the Cat's bag of tricks.

The numbering system for the strips broke down on page 102. The May 29 strip should actually have been #808 but this number was skipped. The mistake was caught after several strips and corrected by running two strips as #812 (pages 103, 104).

Chapter 14: *Ten Days to Live!* (pages 105-131)

To accurately illustrate a scene or prop, it was common for artists to pull something out of their own files or visit a library for reference material. Most of the writers and artists involved in this strip made regular trips to the library for research. Kane recalls the opening scenes of this story (pages 105, 106): "I remember drawing the wedding scene here. It's a nice



A
Famous
Lady
Senator

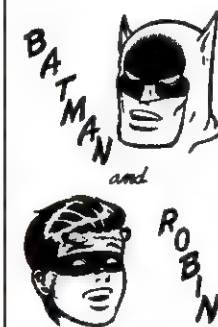
She is trying to protect her country by keeping a world-shaking secret.



A
Noted
Radio
Commentator

He would endanger the peace of the world for a scoop!

These are the exciting characters in the newest adventure strip sequence of—



This headline-fresh continuity starts March 25. Don't miss a day of this thrilling story.

For rates and proofs, wire.

MCCLURE
America's FIRST
**NEWSPAPER
SYNDICATE**
75 WEST ST., NEW YORK 6, N. Y.

From Editor & Publisher,
March 9, 1946.

scene, but it was difficult. I had to have swipes for all of it. It looks almost too good for my work!"

In *Detective Comics* #57 (November, 1941), Bill Finger wrote "Twenty-Four Hours to Live!" about a man seeking revenge on his enemies. A man with a suddenly shortened lifespan is common to both stories, although Finger's version was drastically different and far less upbeat than Schwartz's.

Chapter 15: *Acquitted By Iceberg* (pages 133-153)

Schwartz recalls Iceberg's stomach being pumped (page 139) as a steal from an old Warren William movie from the 1930s. "That's an old plot," notes Schwartz, "the big mouthpiece in old movies." William portrayed a number of detectives throughout the 1930s and into the 1940s, including Perry Mason, the Lone Wolf and Philo Vance.

Chapter 16: *Deadly Professor Radium* (pages 155-172)

The Professor made his first appearance in "The Strange Case of Professor Radium!" a story from *Batman* #8 (December, 1941-January, 1942). Finger had written the original, but modified it for this six-week sequence: Professor Henry Ross became Professor Knell, his assistant Johnston became Jensen, and Ross was able to assemble "a suit woven from a rubberoid-lead composition" which contained his poisonous touch. Just as in the strip, a woman overhears the Professor talking about a murder and calls the police.

Although the strip retains many elements of the comic book story, it is far from a retelling of the original, which had more superhero-like qualities. In the comic book, Professor Ross initially embarked on the road to radium by bringing a dog back to life. After being contaminated, Ross discovered that he could not only burn his way through a door, but could also melt metal with "deadly radium rays" that shot from his hands. Finger eliminated most of these fantastic attributes for the strip, perhaps feeling that it was better to make the story at least somewhat more plausi-



Professor Radium from *Batman* #9, as drawn by Bob Kane and Jerry Robinson.



ble. Over a year had passed since the first atomic bomb had exploded, and somewhat more information was available about what atomic energy actually could do.

However, both versions of the Professor Radium story depict a typical comic book treatment of radioactivity. Whether by accidental or intentional mishandling, comic book characters that somehow encounter a form of atomic energy do not die from radiation poisoning. Instead, they benefit by acquiring unusual abilities. One of the most famous of such individuals is Spider-Man, who was bitten by a radioactive spider. Others include the Incredible Hulk, Doom Patrol's Negative Man and each of the Fantastic Four.

Observant readers will note an apparent change in art style on the last three weeks of this story (pages 164-172). Although these strips have a number of panel layouts and poses that are typical of Kane, much of the pencilling in these final strips is actually that of Paris. Since the strip's cancellation would have been known in advance, it is possible that Kane was submitting very rough layouts at this point, therefore requiring Paris to do the bulk of the work. Or Paris may have chosen to put more of his own efforts into the strip, ignoring Kane's pencils. Whatever the reason, Paris' work dominates certain strips, particularly October 14, 15, 17, 19 and 21.

Contrasted with the amount of work Paris generated during his 28 years in the comic book business, he actually pencilled very little. The first and last assignments in his comic book career were inking jobs. His editors at DC felt so strongly about Paris' ability to bring a consistent look to the various artists who pencilled *Batman* comic book stories that they gave him little else to do.

"I got so sick of inking *Batman* by the early 1950s," Paris recalls, "that I went into Whit's office one day and said, 'Mr. Ellsworth, can't you *please* give me something to do besides the *Batman*?'"

"He just looked at me and said, 'Nope.'"

“‘You mean it’s Batman or nothing?’

“‘Yes.’

“I said, ‘Well I’m going a little crazy just doing this stuff. How about asking the boys down the hall if they can give me some work?’ Now the two boys down the hall were the Trojan Publishing Company.”

Trojan, a publisher of pulp magazines, was owned by Harry Donenfeld, who also owned part of DC Comics. Trojan had existed since 1934, publishing *Spicy Mystery*, *Spicy Detective*, *Spicy Western* and *Spicy Adventure*, among others. Around 1943, Trojan changed its titles due to censorship problems and issued *Speed Detective*, *Speed Mystery* and *Hollywood Detective* pulp magazines. Trojan also published several comic book titles, including *Crime Mysteries* (1952-54) and *Crime Smashers* (1950-53).

“Whit,” Paris continues, “said ‘I’ll speak to the editors.’ He came over one day and said to go talk to someone. I went down the hall and this editor gave me some pulp illustrations to do. I did some detective, western and adventure stuff, so it broke the monotony a little bit and

at least I was doing my own stuff.

I was both inking Batman and doing art for Trojan. This went on for awhile, more than a few months. It went on until I heard from someone that the front office called up the boys down at Trojan who were into the company for a lot of bucks.

That blew the lid off of that one. Then I was back at DC full time again. It was obvious I was more valuable to Whit

trying to hold this stuff together by inking, than I was if I were doing something else.”

In the summer of

1946, Paris brought some of his finished newspaper strip work into the office. “Schiff, Murray Boltinoff, Mort Weisinger and, for a while, George Kashdan, were all within the same enclosure,” Paris recalls. “Each of these editors had his own separate desk, but it was all in one room. I used to go in with the [finished] dailies and Sunday and pick up [the next assignment] at the same time. One day, Boltinoff and Schiff were in the office looking at the strips on Schiff’s desk. They were discussing the story and Jack, perhaps wondering where the sequence fell, asked, ‘Well, what comes after this?’ Maybe he was questioning the storyline. And Boltinoff said, ‘The cancellations.’ I’m sure he did not know the strip was cancelled, if indeed it was at that time. I think it was just sort of a natural remark. He wasn’t being sarcastic, he was being realistic, really. I don’t think he was predicting or had an insight or any inside information. The strip just wasn’t that interesting for that period of time to play it against all the other stuff that was on the comic page.”

Boltinoff’s comment would soon come true. The first newspaper appearance of Batman had lasted three years and one week.

Why only three years?

“We had trouble getting this thing going,” says Jack Schiff. But many factors contribute to a feature’s popularity, not all of them controlled by editors, writers or artists. Some of the difficulties this strip had to contend with included:

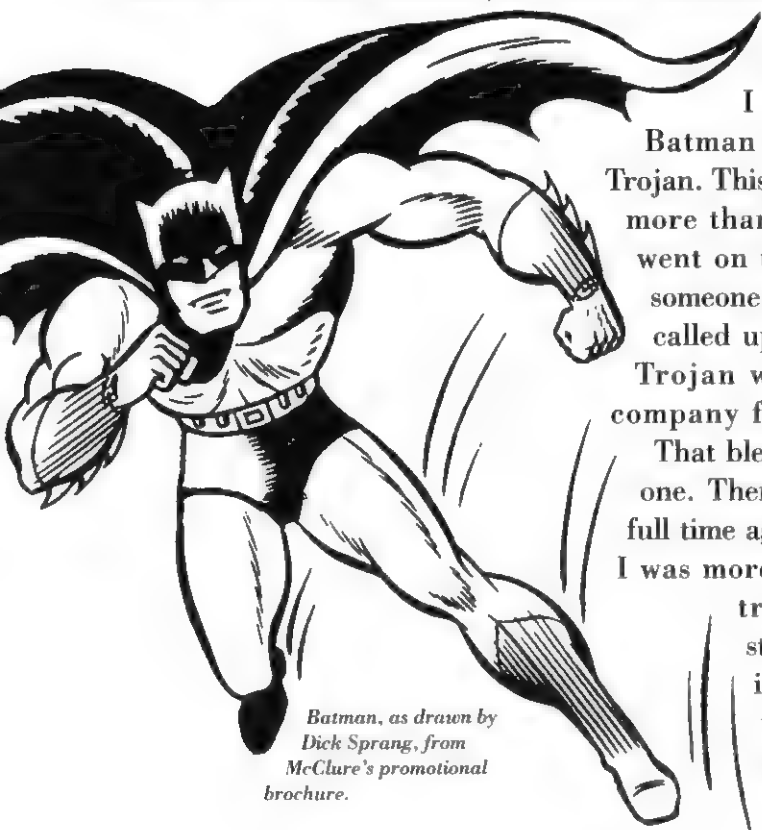
- the syndicate’s requests
- a small syndicate handling the strip
- uncertainty about the strip’s true audience
- what the competition was doing
- story and art content
- a lack of appearances by the strip’s main characters
- the basic question of how successful most costumed heroes could

become in the newspapers

At another time, some of these factors would not necessarily have been problems. The most significant reason they became details to contend with was World War II, its resulting paper shortages, and the editorial belt-tightening by every single newspaper in North America.

Explanations

McClure was a small syndicate, at least when compared to King Features Syndicate, NEA Service and Chicago Tribune-New York



Batman, as drawn by Dick Sprang, from McClure’s promotional brochure.

News Syndicate. As of October, 1945, McClure offered a modest ten features compared to King's 148, NEA's 86 and the Tribune's 83.

Frequent and prominent ads appeared in *Editor & Publisher*, a well-known industry magazine, promoting comic strips and other features available from King, NEA and the Tribune; McClure usually was absent. McClure already had *Superman* for well over four years when *Batman and Robin* came along, seemingly enough time to have figured out how to market a superhero strip. The promotional booklet for *Batman and Robin*, issued in 1943, states that *Superman* was appearing in over 300 newspapers, although this figure probably counted daily and Sunday editions as separate papers. But battling the big guys, with their larger sales forces, bigger bucks and usually a broader range of quality features, made it tough to compete.

Newsprint remained in short supply immediately after the war, but every syndicate began to anticipate improved business and geared up accordingly. Around September, 1945, McClure reorganized and expanded. It established a new editor-in-chief, general manager and sales manager, promoted and transferred several people, introduced three new comic strips and made plans for additional features. It appears that the new executives wanted to push their properties more than before: ads promoting various McClure features, including *Batman and Robin*, now began to appear on a regular basis in *Editor & Publisher*. In 1946, McClure even used several full page ads to promote *Archie*. Aside from this promotional aspect however, the strip's other problems remained unaddressed.

There also was uncertainty about reaching the strip's true audience, if indeed anybody knew what that really was. Advertisers who bought space on daily comic pages or in Sunday comic sections marketed products to adults. Puck-The Comic Weekly, a pre-printed Sunday color comic section distributed through newspapers nationwide, marketed itself as delivering "572 adult readers for each dollar invested. Its tremendous 'youth readership' is plus value." A network of 43 major newspapers called the Metropolitan Group ran ads in 1944 promoting the use of Sunday comics when selling products to adults. The Group noted that, "in the homes where Sunday newspapers circulate," three out of four adults read the comics every Sunday. Adults also bought and subscribed to the newspapers. Yet none of the strip's promotion allowed for this.

McClure's promotional material, and ads published in various DC comics (see page 10), assumed that the younger readers of Batman comic books would comprise the bulk of the strip's audience. Although kids certainly read the strip, they also had smaller wallets and shorter attention spans. They were much more likely to spend their nickel on candy, or get another nickel and buy a comic book, before they would buy a daily paper. Kids could influence their parents about which paper to buy, but would they follow a story running for weeks and weeks when a comic book had several complete stories and could be almost immediately digested? In general, it seems less likely that kids would have had the patience to become regular newspaper readers or be the ones to call or write letters when a strip was dropped. If adults were the true audience, the strip was never marketed to them and rarely written for them.

Good features were always in demand, but competition for a spot on the comic page was brutal. Due to the war's effects, some papers were dropping features without replacing them. Instead of adding strips, some newspapers would drop one strip to pick up another, a practice still used today.

The competition hit pretty close to home sometimes. The *St. Louis Post Dispatch* dropped the *Superman* daily to pick up the *Batman and Robin* dailies. Net gain for DC and McClure: zero. The strip could fare better with younger newspapers that needed comics. One example was the *Chicago Sun* which began publishing December 4, 1941, and carried *Batman and Robin* from its inception.

Roy Crane's *Buz Sawyer* premiered on October 31, 1943, one week after *Batman and Robin* began. Crane's creation, an outstanding example of the era's military strips, immediately catapulted into World War II. For an editor who wanted to add a strip and wanted to see topical material, *Buz Sawyer* was clearly a better choice.

The newspaper competition was stiff, and changes would have been required for survival, as inker Charles Paris recalls. "I don't think that you could take the comic book approach and ever run with it in the newspaper. I didn't think that when they first started. They just lifted it right out of the comic book and put it in the newspaper. Here's Milt Caniff doing *Terry and the Pirates*, Alex Raymond doing *Flash Gordon*, and Mel Graff doing *Secret Agent X-9*. All these guys were influenced by Noel Sickles. Their storylines were beginning to

take a more adult approach and they were getting topical realism into the stuff. I thought that if these guys can't get a little more hip and start introducing a little female interest on a more adult level than what they were doing with the Catwoman at that time, well, I just hoped I could hang on for as long as it lasted.



42 ways to save newsprint!

During the past year we have scratched our heads and worn down pencils figuring ways to save newsprint. A tabloid newspaper has many advantages, such as greater visibility and ease of handling. But cutting newsprint consumption is not one of them.

Government regulations for 1944 call for a newsprint cut by The News of more than 50,000 tons from our 1941 consumption. Only eight other American newspapers used that much tonnage in 1941 or 1942.

In whittling down newsprint consumption we have abolished Canadian circulation . . . doubled the price of the Sunday News in 36 states . . . reduced radius of metropolitan circulation . . . cut down free copies and deadheads . . . reduced unsold papers and returns . . . cut comic section from 16 to 12 pages . . . reduced country Roto Section from an average of 17 to eight pages . . . omitted the following features: Handwriting . . . "How He Proposed" . . . Deathless Deer comic . . . Embarrassing Moments . . . Beauty Answers . . . Love Answers . . . Sunday short story . . . George Rector Recipes . . . Sunday poems . . . Aesop's Fables . . . Society . . . Book Reviews. Reduced drawn heads . . . eliminated True Story drawn head . . . condensed horoscope box . . . reduced Dan Walker column . . . Hedda Hopper Hollywood column . . . Ed Sullivan column . . . reduced Sunday women's features . . . omitted True Story illustration . . . eliminated comic strip heads . . . omitted Sunday comic notice in daily paper . . . omitted "page opposite Editorial" four days per week . . . reduced size of cross word puzzle . . . omitted news index . . . omitted war communications . . . comic paper weight reduced . . . weight of cover stock reduced . . . roto cylinder cut-off to be reduced . . . quality standards reduced to use formerly discarded copies . . . waste eliminated . . . black and white advertising eliminated from country editions . . . number of advertising pages reduced . . . advertising curtailed wherever possible in all sections . . . Classified Advertising Section discontinued.

Advertisers have given us sympathetic understanding of our newsprint problem. We are grateful for their past cooperation, and again we seek their help during the current crisis.

THE NEWS
NEW YORK'S PICTURE NEWSPAPER



Average net paid January circulation exceeded **1,950,000** Daily... **3,850,000** Sunday

"I really was surprised the strip ran as long as it did because it was too juvenile. I think the office was very afraid of criticism at that point. They were afraid that some sort of limitations and restrictions would be imposed by some branch of government and they bent over backwards," concludes Paris. Accusations of excessive sex, crime and violence in some comic books and strips had begun to appear in the early 1940s, alleging links between comics and juvenile delinquency. The criticism grew steadily, culminating in 1954 when Dr. Fredric Wertham's *Seduction of the Innocent* was published and the Comics Code Authority was formed by the comic book industry to police its own material.

Although Kane's unreal reality seemed effective on the larger pages and panels of the comic book, it suffered in the strips. "We didn't have the breadth," says Kane. "It gets too condensed and Batman has to have room to move around."

Kane's style of synthetic realism on these dailies is not that distant from some other newspaper strip artists in many respects, and has as much to do with Kane's abilities as his efforts to maintain a reasonable distance from reality. But this probably was ignored, or at least overlooked, by many newspaper editors who not only may have wanted to see a *Tarzan* or *Prince Valiant* brand of realism, but who were also prejudiced by the feature's comic book ancestry. If a strip could not get past an editor, it never had a chance to gain an audience. Somehow, this type of intentionally stylized cartoon artwork, the kind that does not seriously attempt to feign realism, seems to find more critical attraction if its origins are in newsprint. Chester Gould's *Dick Tracy*, Harold Gray's *Little Orphan Annie* and Dick Calkin's *Buck Rogers* are some successful examples. The style is viewed as valid when applied to newspaper strips but often invalid, or even bad, when originating in the supposedly inferior comic book.

Just as important as the art is a strip's storyline. Schwartz agrees with Paris that the *Batman and Robin* strip should have been aimed more at adults. "The things that interested me about the 1989 Batman movie," says Schwartz, "and the reason it was popular, is because it had and used the elements of the bizarre, of the nighttime creature that Batman really was supposed to be. These were not adequately utilized in the comic strip because the editors kept thinking they were writing this stuff for children."

"The McClure Syndicate was responsible for some of the type of

material,” notes Schiff. “They were looking for something like what we had in the magazines. That’s one of the reasons why we had that slant. We could have [changed] but Whit said, ‘All right; they want that, we’ll do it that way.’ But it should’ve been a little higher level for the syndicate where adults [are readers].”

Writing for comic strips is not easy because of the necessary redundancy and obligatory cliffhanger. This strip’s writers had previously scripted comic books and knew the characters, but they had not written newspaper strips. Although they adapted to it relatively quickly, especially Schwartz who did numerous *Superman* continuities over the next 12 years, their initial lack of experience in strip writing may have given *Batman and Robin* a slow narrative start.

Another possible factor in the strip’s demise could be the main characters’ failure to appear in 39% of the dailies. Out of 948 strips, Batman and/or Robin appeared in only 579 dailies, or 61% (the total drops to 55% if calculated on a per panel basis). The average for Sunday strips was far higher at 92% (144 out of 156). An argument could be made for adding appearances by the heroes’ alter egos into this calculation, which would bring the total much closer to 100%. But the name of the strip was *Batman and Robin*, not *Bruce and Dick*. It is difficult to write such costumed characters into every daily and certainly into every panel, and although this may have been a minor factor in the strip’s success or failure, it must have played a role.

It is also important to observe the general lack of success that superheroes had in newspapers. Flash Gordon, Buck Rogers, the Phantom and similar characters, although not typical costumed superheroes, have substantially outlasted the comic strip incarnations of Batman, Superman, Wonder Woman, Captain Midnight and others. Conversely, when transferred into comic *books*, comic *strip* characters generally have not been as successful, or lasted as long as their comic book counterparts. This has occurred most frequently by reprinting strips (*Buck Rogers*, *Little Orphan Annie*), not in creating new material, which could be part of the difficulty.

Perhaps the problem is actually in the medium. Comic book superheroes usually have alter egos and the book format allows art and dialog for all participants. The newspaper strip’s tighter format does not easily accommodate such complex scenarios. What works well in comic books does not necessarily work well in the strips, and vice versa.

The war’s effects

“There simply is not enough pulpwood available to permit paper consumption at peace time rates in view of the new demands that war has created,” declared *Editor & Publisher* in an article appearing late in 1943. This dwindling availability of newsprint during World War II, and all of its related problems such as an editorial inclination to conserve and even cut back, was the bleak atmosphere into which *Batman and Robin* was released.

The shortage was caused by several factors with two main reasons: first, drafting men into service meant less manpower available to cut timber and operate paper mills, and second, transportation difficulties, especially a shortage of railroad cars. In addition, more paper was required by the government for forms, lists, booklets, training manuals, service newspapers, cartons, posters and ration stamps, as well as military supplies such as smokeless powder. In addition, lumber was required for war-related military and civilian construction projects.

The War Production Board established 1941 as a base year in calculating newspaper allotments and proceeded to curtail orders. By 1944, newsprint consumption was 13.6% below 1943 levels and 20.2% lower than that for 1941.

Editors found themselves doing previously unheard of things to their papers, such as deleting features, rationing and even *refusing* advertising, printing fewer pages, reducing paper weight, raising the cover price in order to sell fewer copies, decreasing or at least freezing circulation levels and lowering quality standards in order to use papers that previously would have been discarded. One newspaper found that an eight-column classified advertising page could save a full column of space by going from 5 1/2 to 5 point type.

Comic strips did not escape the editorial axe. Editors were less likely to add strips. Dailies were shrunk, their titles omitted and headings moved around. Sundays were more frequently offered in 1/3 page sizes by syndicates hoping to preclude cancellations.

The war’s resolution did not immediately solve the paper famine. In 1945, many paper mills found better grades more profitable, with newsprint often generating small profits or even losses—certainly no incentive to increase production. Wood shortages continued. Wrapping paper and shipping containers were needed to help take care of a needy post-war Europe and the Far East. The demand for information

from Europe and other areas also put a strain on newsprint supplies from Scandinavia and Canada, making the problem essentially global.

In 1946, a strike by Canadian loggers aggravated the situation. On



This ad from Detective Comics #85 (March, 1944) encouraged youngsters to patriotically recycle old newspapers and comic books. Could these be the same kids who, as adults, now pay hundreds of dollars for certain World War II-era comics? Art by Jerry Robinson.

May 22, the *Houston Chronicle* began turning away display advertising until the strike was resolved. In the same month, a spokesman for two New Mexico papers reported "the most serious newsprint shortage since the beginning of World War II." During September, the *Philadelphia Record* was using heavy kraft paper for part of its press run.

Had the war not been on when *Batman and Robin* was released, the strip might have fared better. It is arguable how much better, considering some of the problems discussed in the previous section, but it certainly could have run longer than a modest three years. And had it held on until 1949 when the second movie serial, *Batman and Robin*, was released, it could have been propelled into the 1950s, perhaps playing off the popularity of the Superman television series.

With varying degrees of success, the Dynamic Duo returned to newspaper comics pages in 1953, 1966, 1978 and 1989. A brief overview of these attempts, along with samples of each effort, can be found in the Sunday reprints of this series.

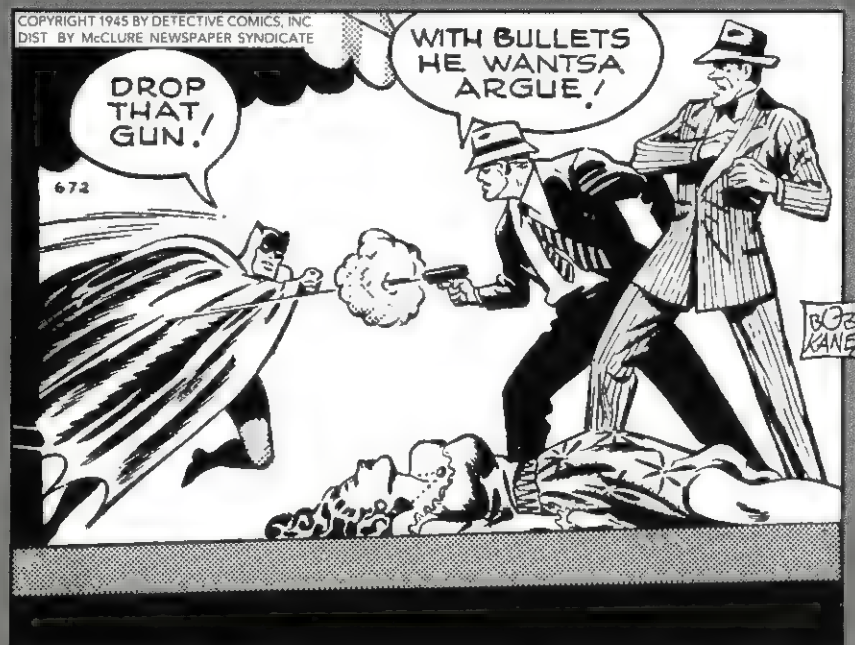
Research

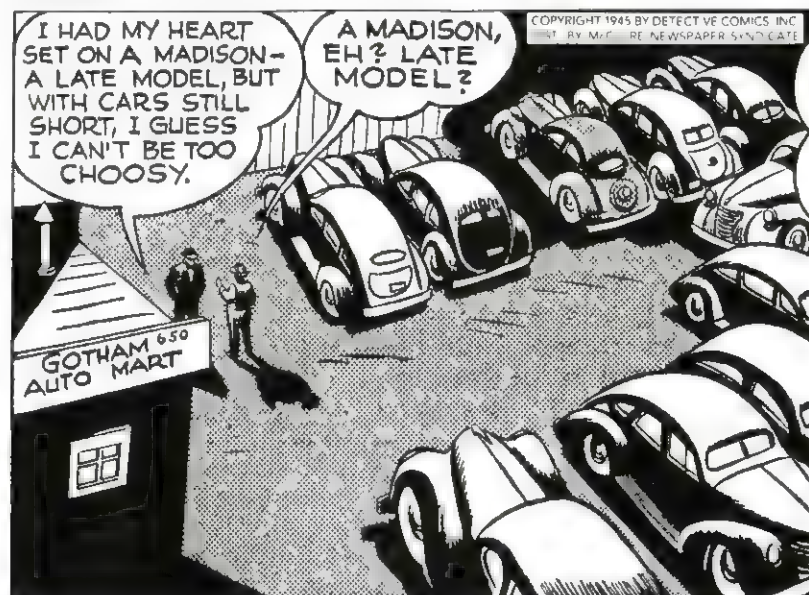
The major stumbling block in assembling a complete collection of these strips was the minimal syndication it was originally given. This was complicated by other factors, including papers with low circulation (fewer copies originally available), World War II paper drives (devouring much of what was printed), papers ceasing publication (no morgues to search) and a syndicate that merged into oblivion (no archives = no proofs). Smaller newspapers also meant the strip was more likely to be on microfilm in only local libraries. I found several such libraries frustratingly uncooperative from a distance, refusing to loan microfilm, make copies or do minimal research, even for a fee. Many thanks to the helpful libraries.

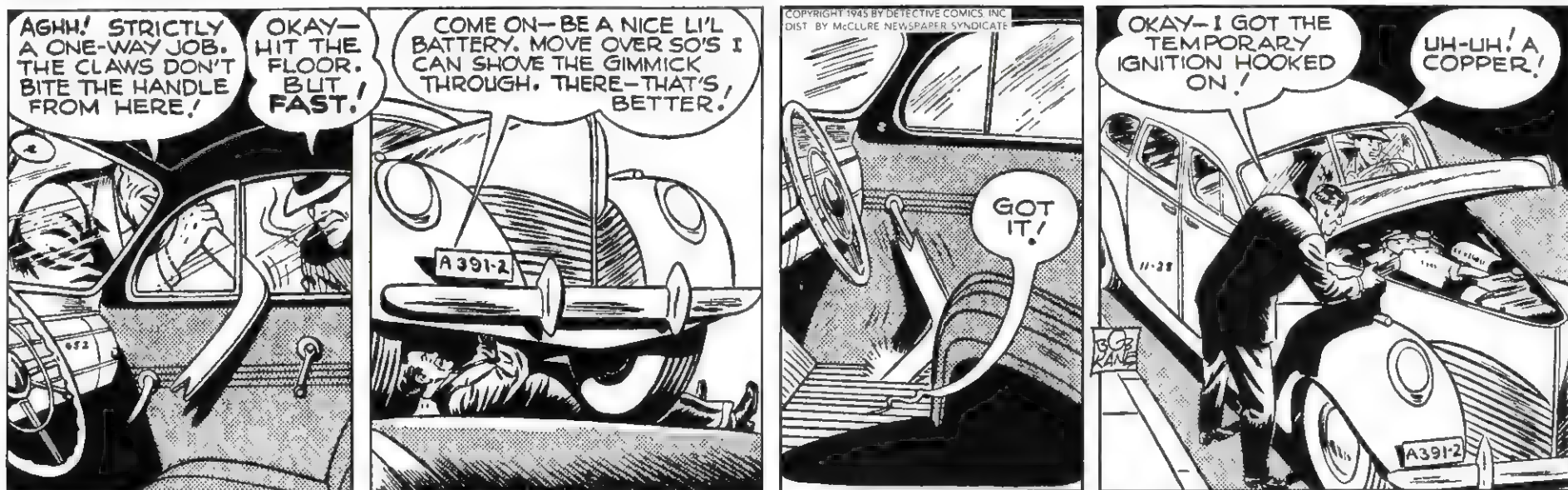
Every strip in this series was found in the accumulations of private collectors. The historical material was essentially undocumented, requiring many hours of research with phone calls, comparisons and interviews conducted by the author. Perhaps this all is indicative of what may be the only source for future projects of this nature: private, concerned collectors who feel the history of comics and comic strips important enough to archive and care for them. Such historically significant subject matter deserves attention. It should be attempted, with accuracy, before the creators, and all those who anonymously worked behind the scenes, are no longer around to tell their stories and before the newsprint turns brown and brittle and finally disintegrates.

Chapter XI: An Affair of Death

Writer: Al Schwartz.
Pencillers: Jack Bunsley (pages 11-16, 20-22), Bob Kane (pages 17-19, 23-28).
Inker: Charles Paris.
Letterer: Ira Schnapp.
Editor: Jack Schiff.

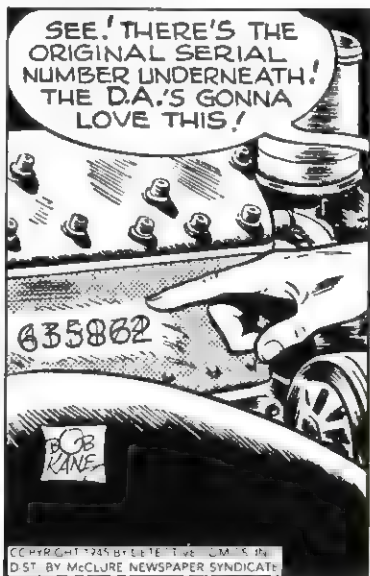


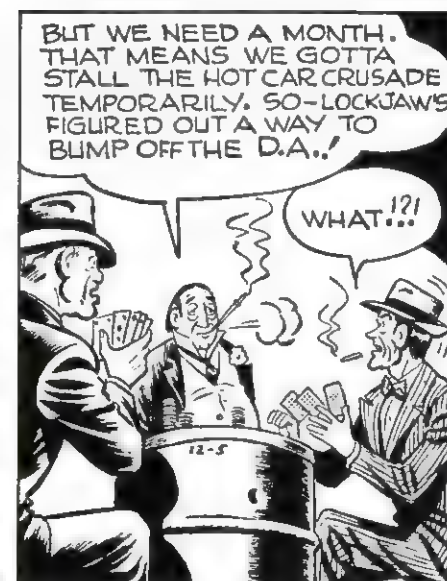


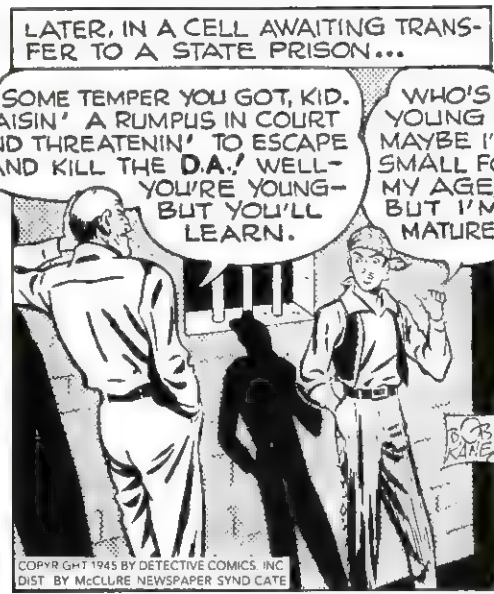




AFTER BATMAN, AS BRUCE WAYNE, WORKING WITH THE D.A., ORDERS A CAR FROM A DEALER SUSPECTED OF WORKING WITH A HOT CAR RING, HE FOLLOWS AND LOSES A PAIR OF CAR THIEVES, EVIDENTLY MEMBERS OF THE SAME RING.









BATMAN AND ROBIN

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D.S.T. BY McCLELLAN NEWSPAPER SYNDICATE



Reunion



December 12, 1945 • Wednesday

BATMAN AND ROBIN

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D.S.T. BY McCLELLAN NEWSPAPER SYNDICATE



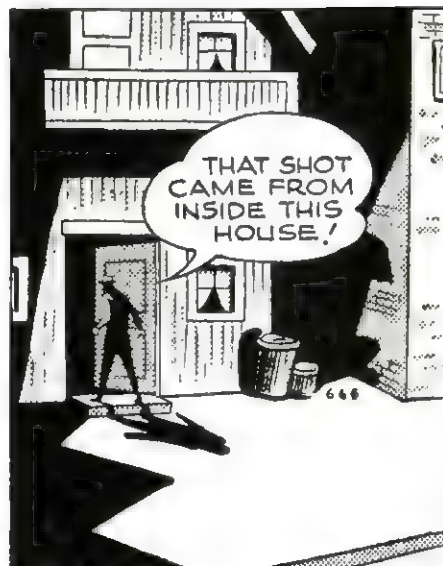
Innocent Bystander



December 13, 1945 • Thursday



BATMAN AND ROBIN



Little Spitfire

December 14, 1945 • Friday

BATMAN AND ROBIN



Bye, Bye, Gypsy

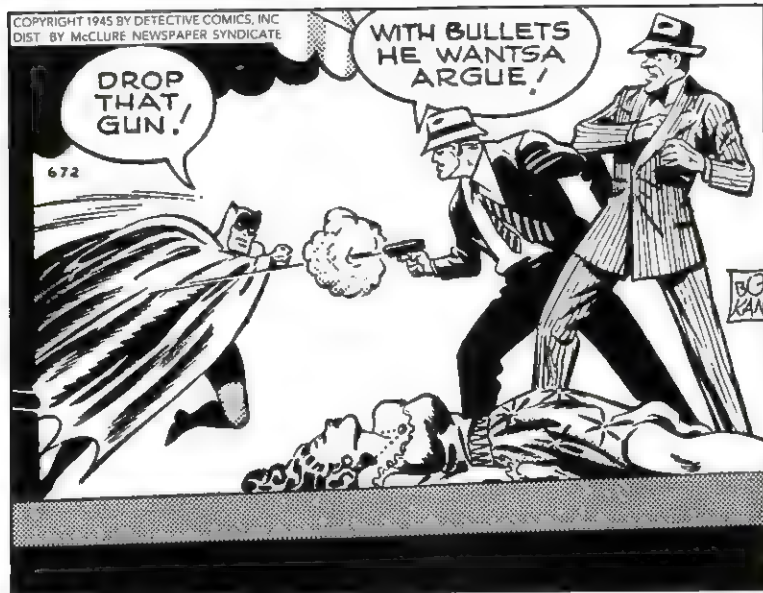
December 15, 1945 • Saturday





BATMAN AND ROBIN

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DIST. BY McCLURE NEWSPAPER SYNDICATE



Bad Break

December 21, 1945 • Friday



BATMAN AND ROBIN

Left For Dead

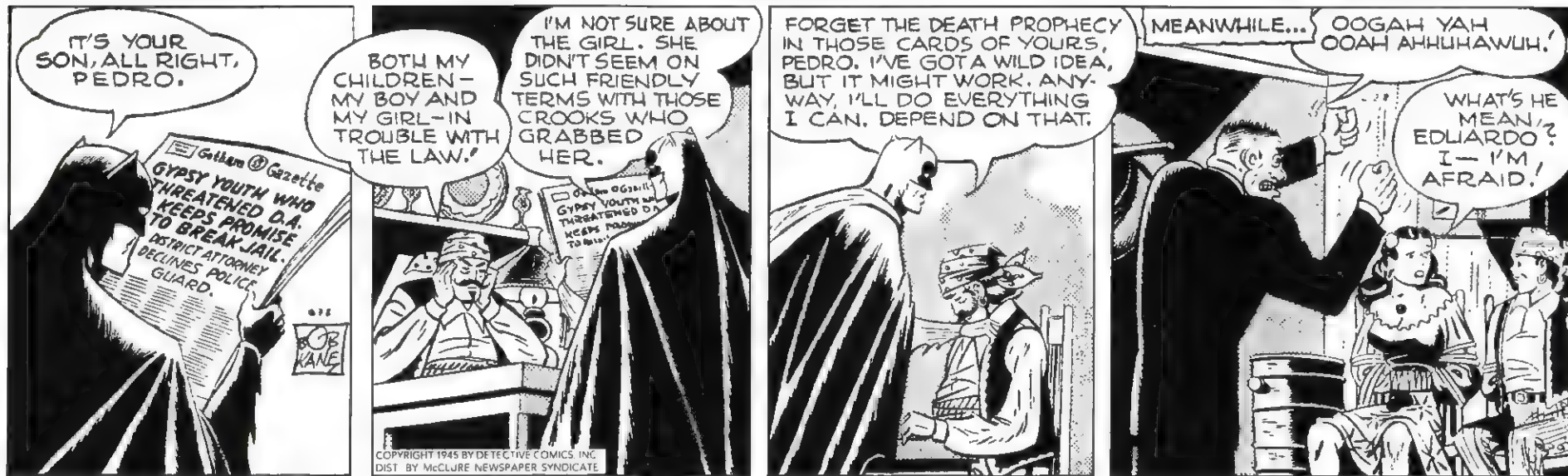
December 22, 1945 • Saturday

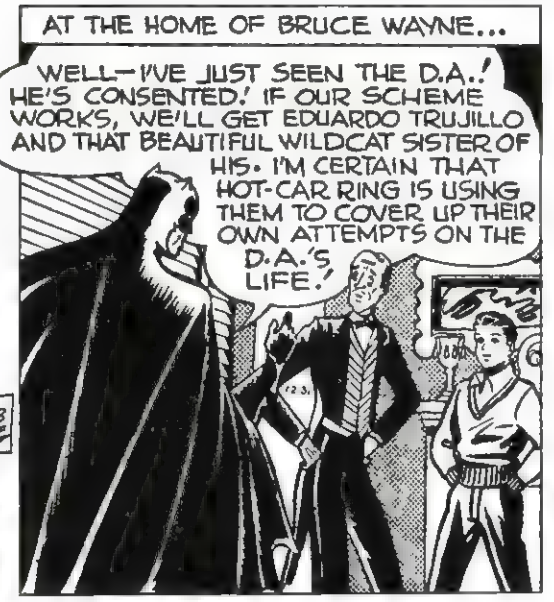


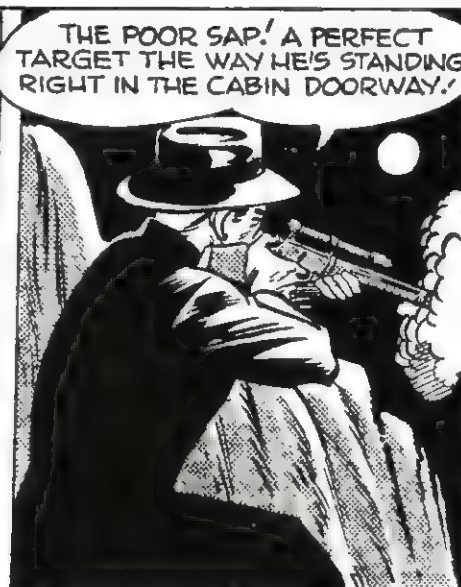
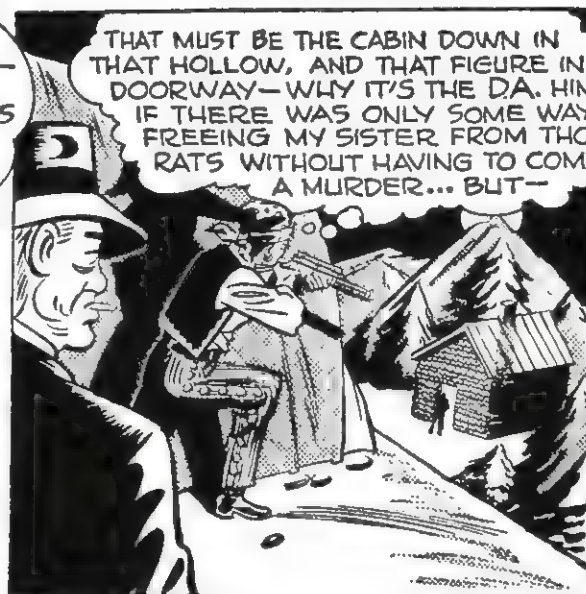
SEEKING THE CONNECTION BETWEEN THE MYSTERIOUS GYPSY GIRL WHO TRIED TO STAB HIM AND THE HOT-CAR GANG, BATMAN IS WOUNDED BY MOB MEMBERS WHO ARE TRYING TO KIDNAP THE GIRL.

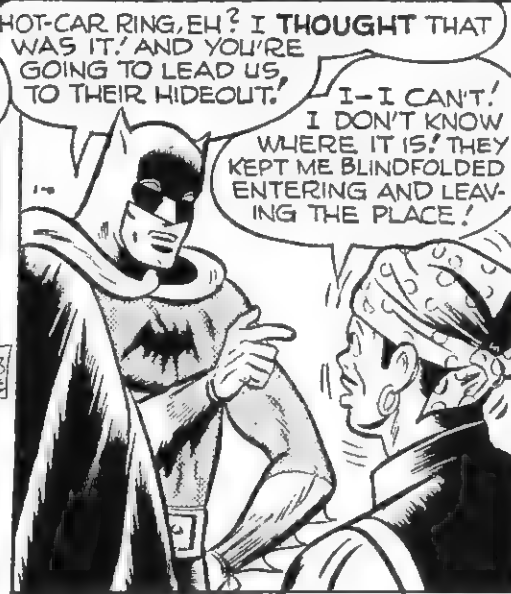


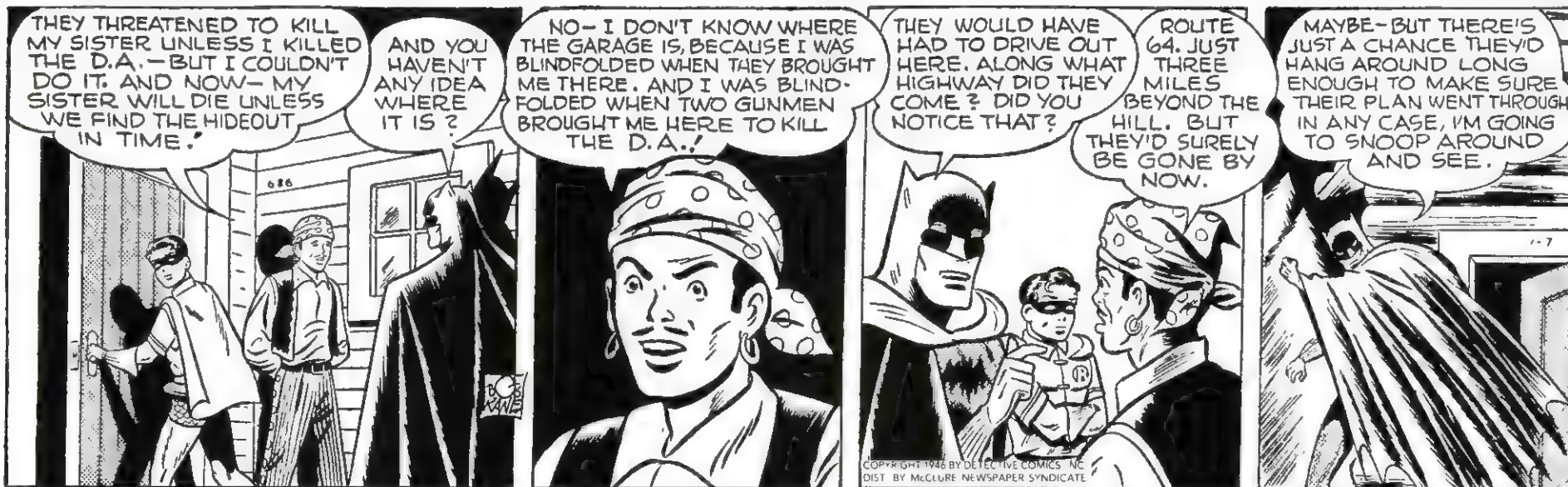


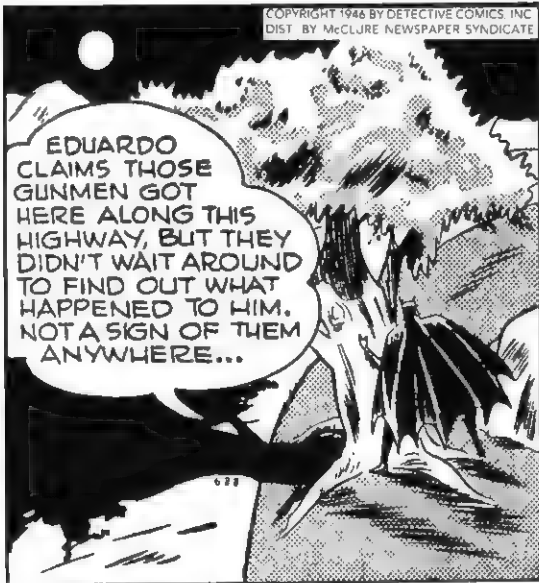






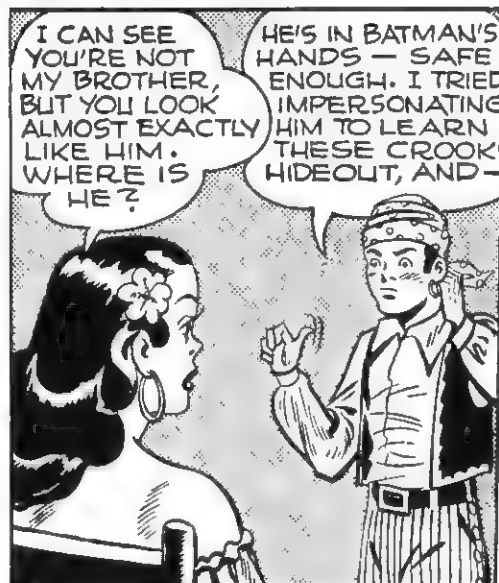


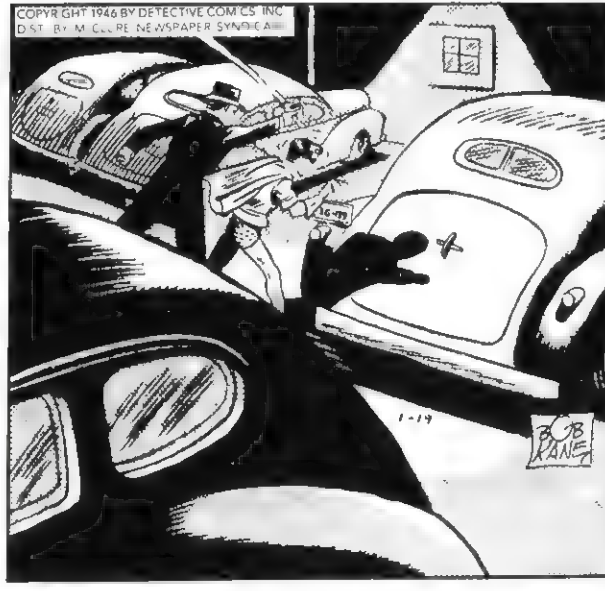


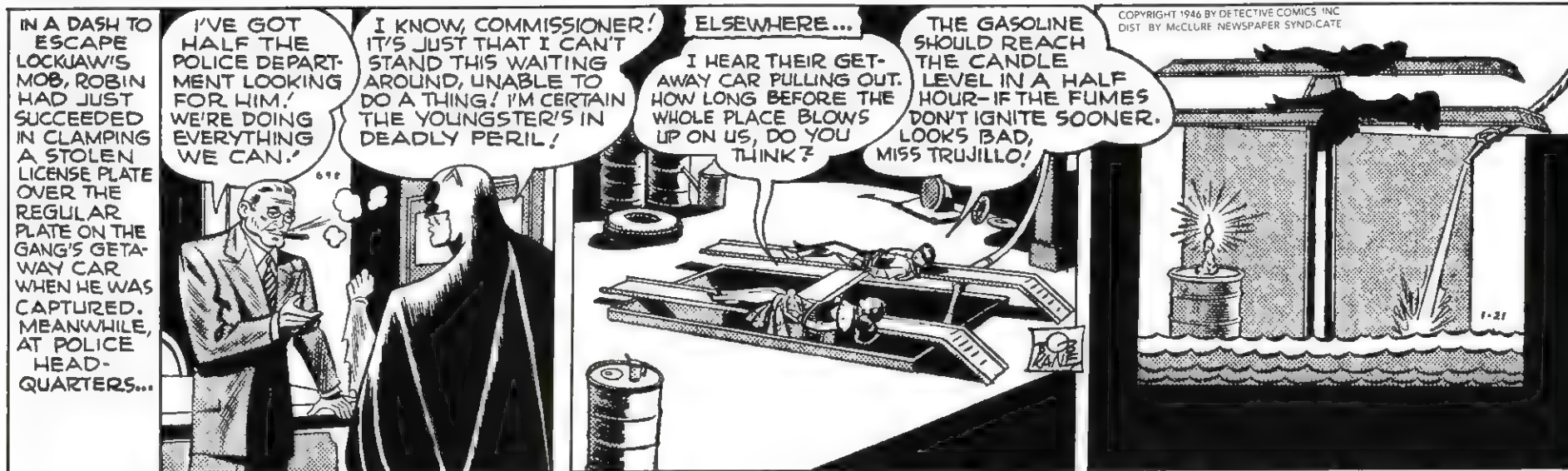






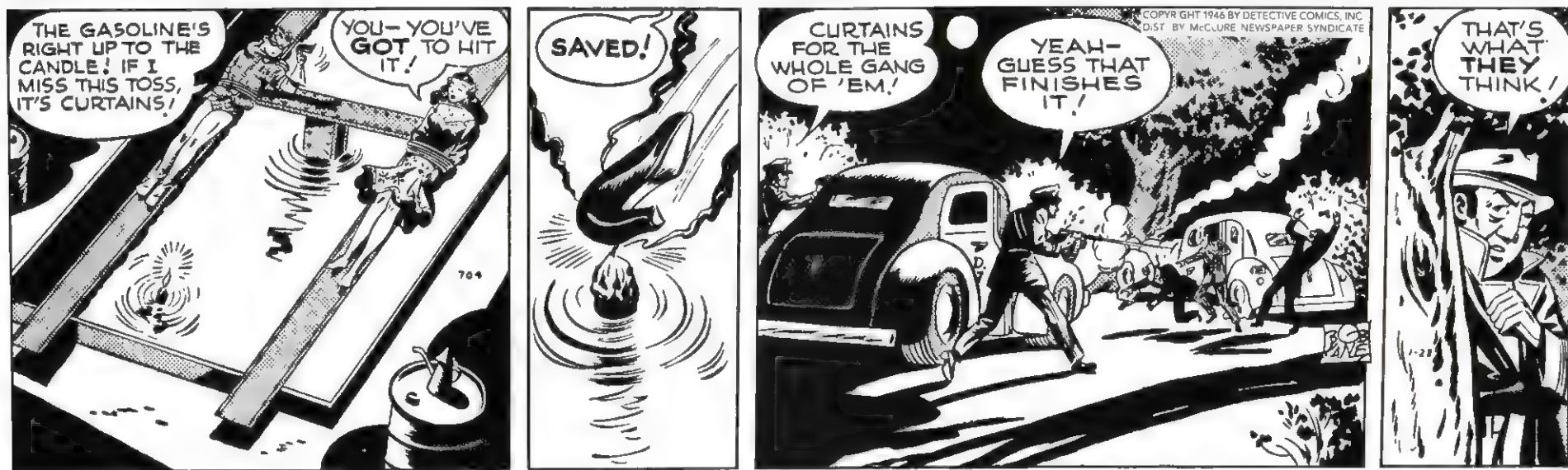






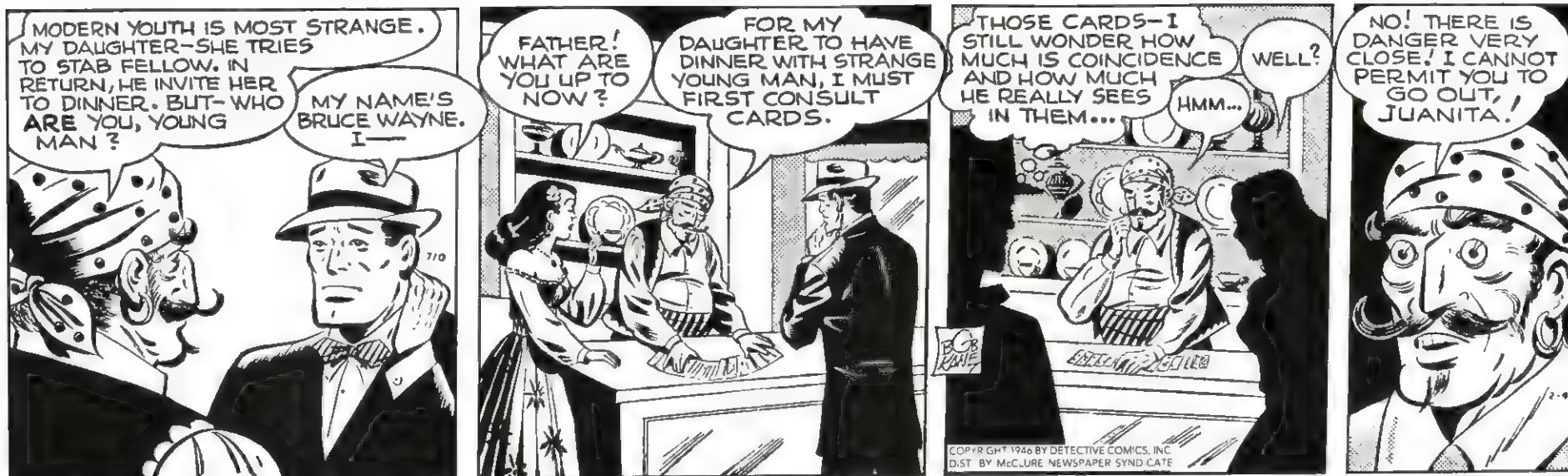




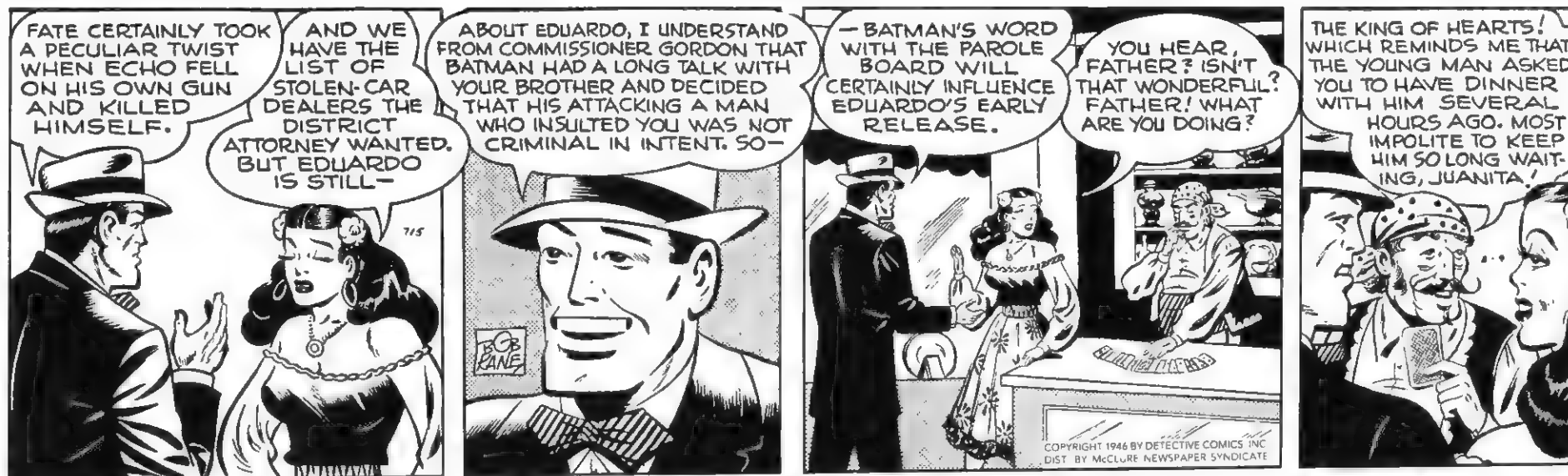








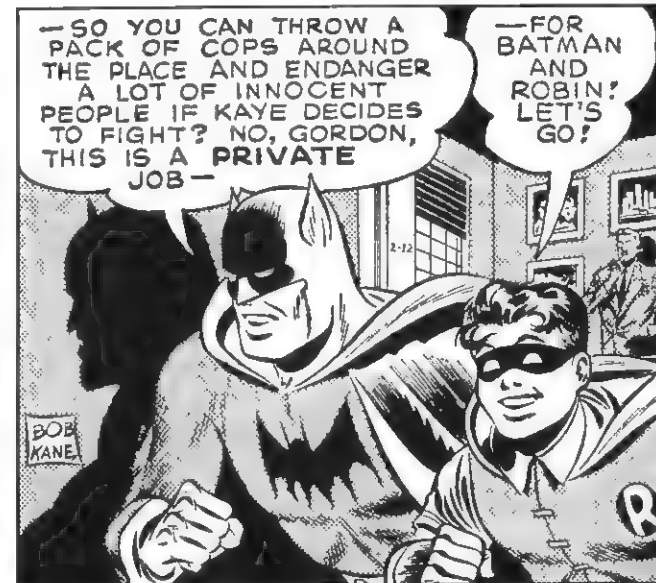


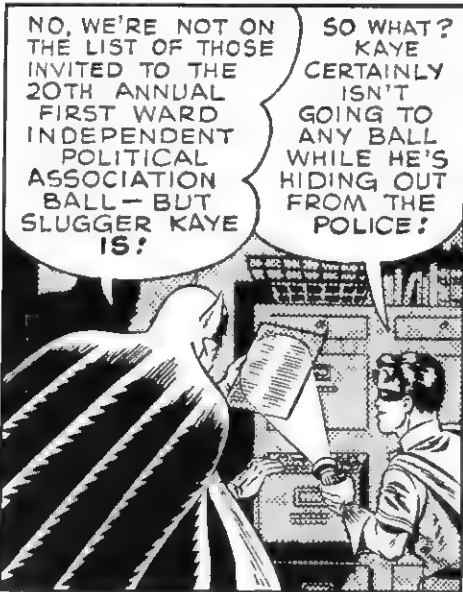
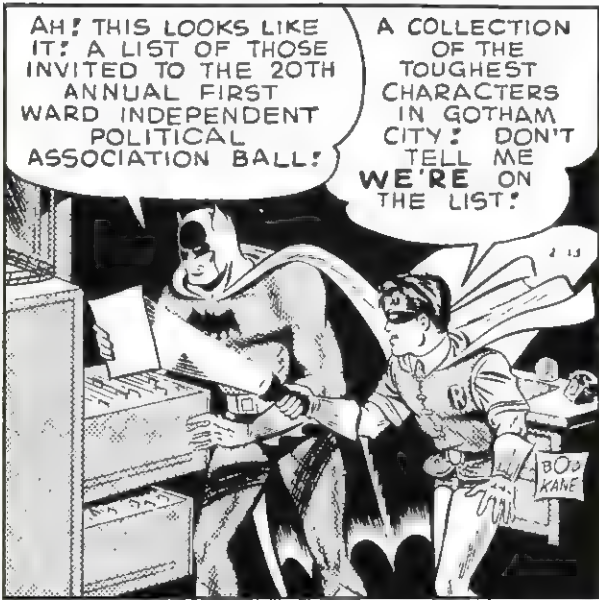


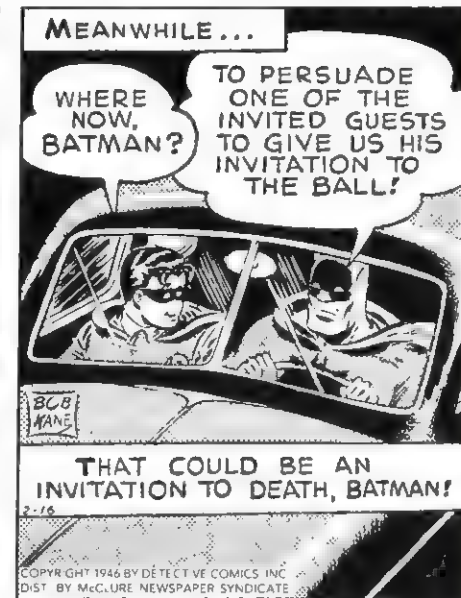


Chapter XII: A Change of Costume

Writer: Jack Schiff.
Penciller: Dick Sprang.
Inker: Stan Kaye.
Letterer: Dick Sprang.



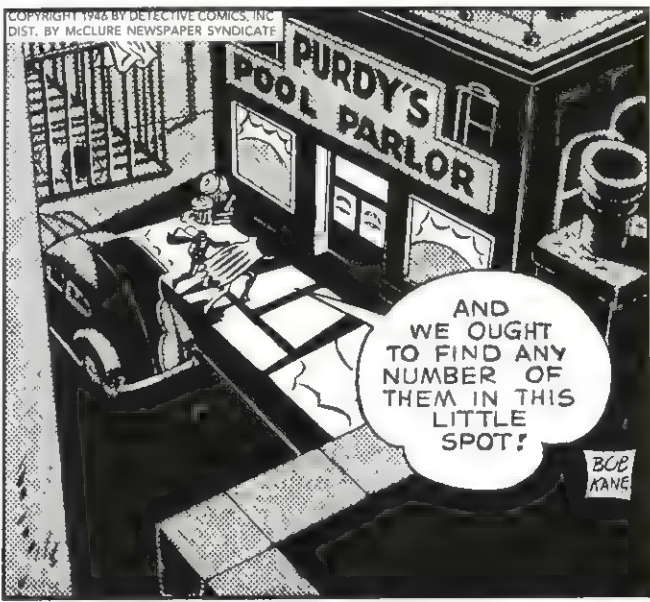




BATMAN AND ROBIN



Looking For Trouble



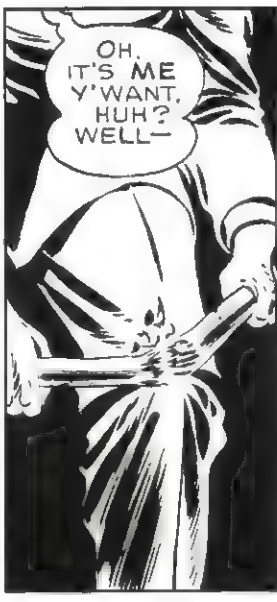
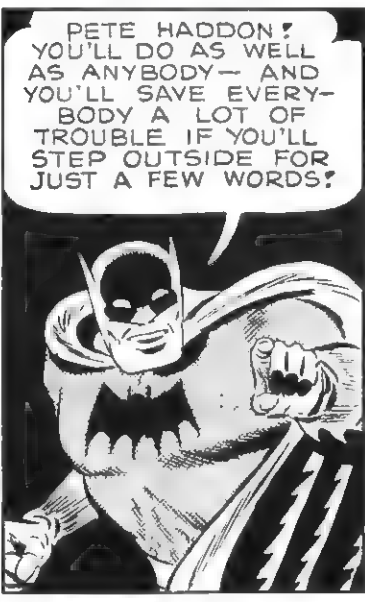
February 18, 1946 • Monday



BATMAN AND ROBIN



Cue For Action



February 19, 1946 • Tuesday



BATMAN AND ROBIN

"Pooled" Resources

February 20, 1946 • Wednesday



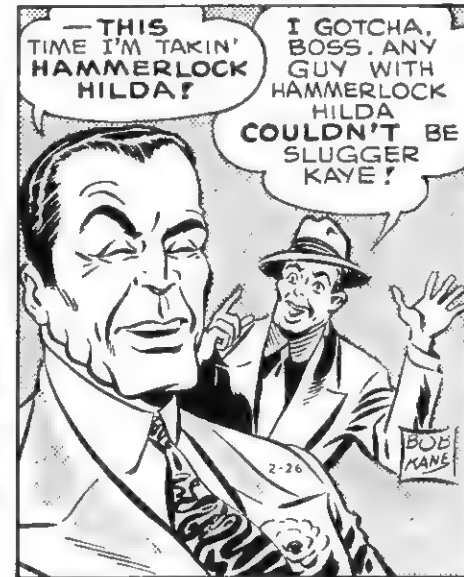
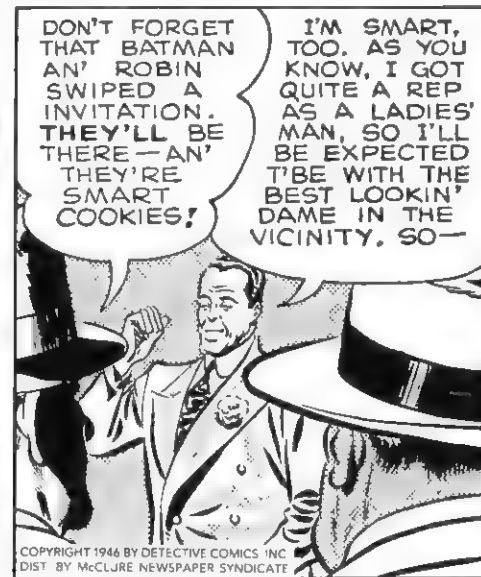
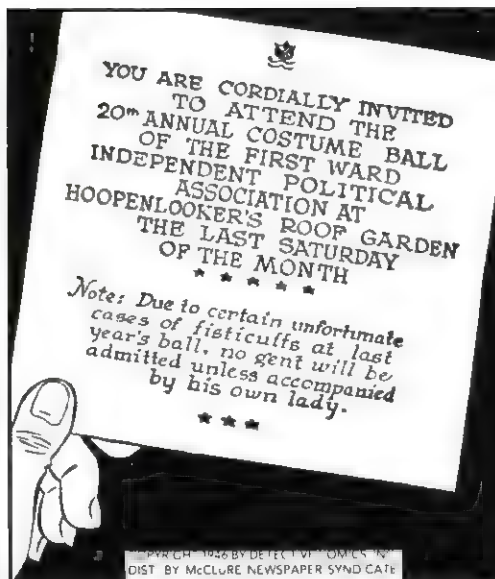
BATMAN AND ROBIN

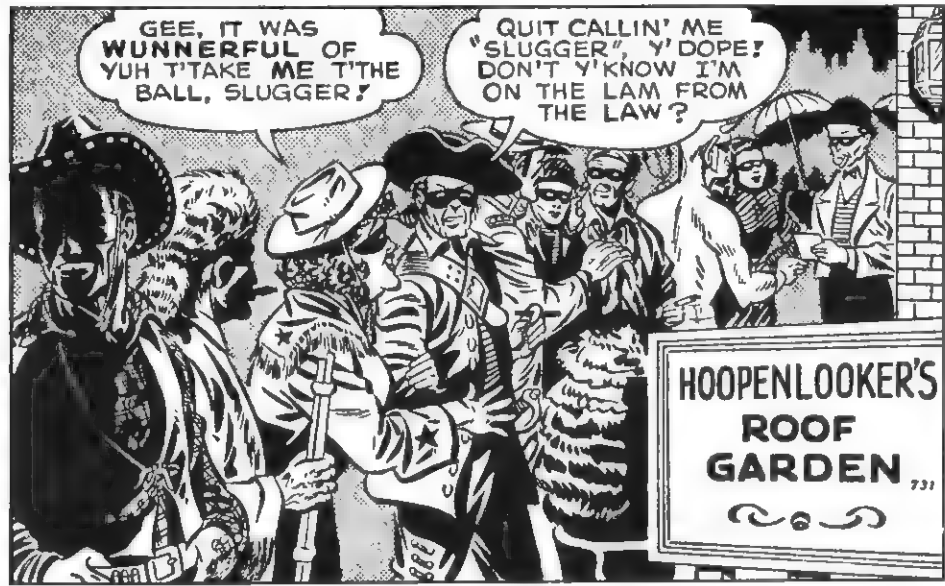
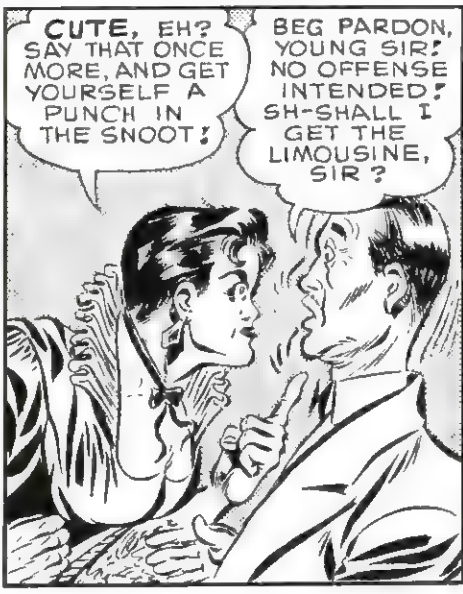
Two For One

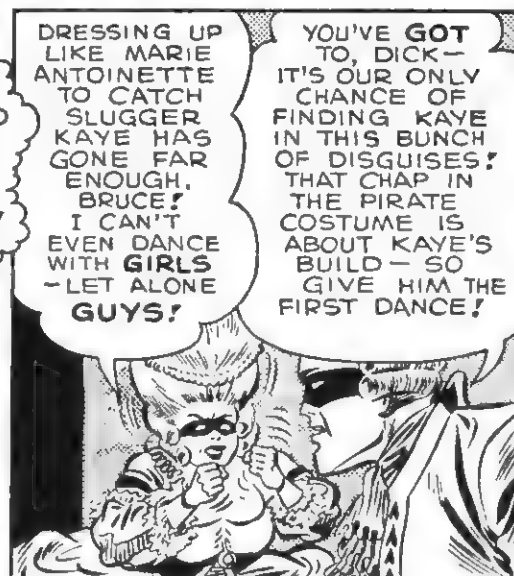
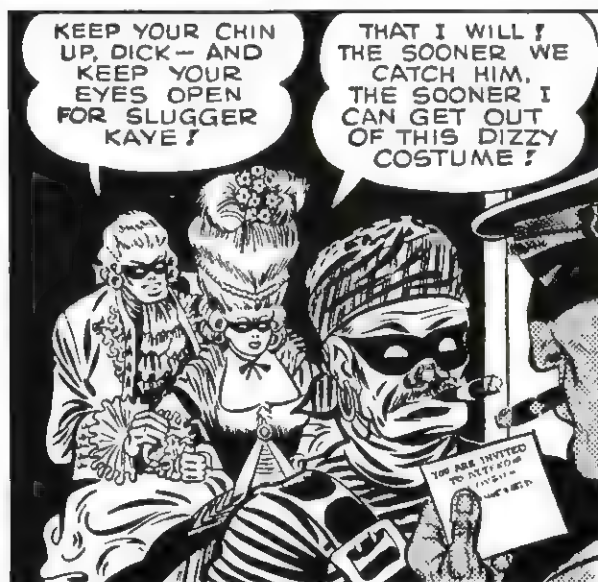
February 21, 1946 • Thursday











YOUSE DANCES WONDERFUL, MISS MARIE ANTOINETTE!

SHE'S WALKIN' ALL OVER MY FEET!

YOU AIN'T BAD YOURSELF, BIG BOY!

IF I GOTTA MAKE BELIEVE I'M A GAL, I'LL GROW CORNS ON THE FEET OF ANY GUY WHO DANCES WITH ME!



735

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BUT IT'S A BIT WARM IN HERE, AIN'T IT? HOW ABOUT STEPPIN' OUT FER A BREATH OF MOONLIGHT?

A PLEASURE!

ONE PASS, AND I TOSS THIS HOT SHOT OFF THE BALCONY!



BOB KANE

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OH-OH—THE PIRATE'S GETTING ROMANTIC! I'D BETTER SLIP OUT TO THE BALCONY IN CASE HE TURNS OUT TO BE SLUGGER KAYE!

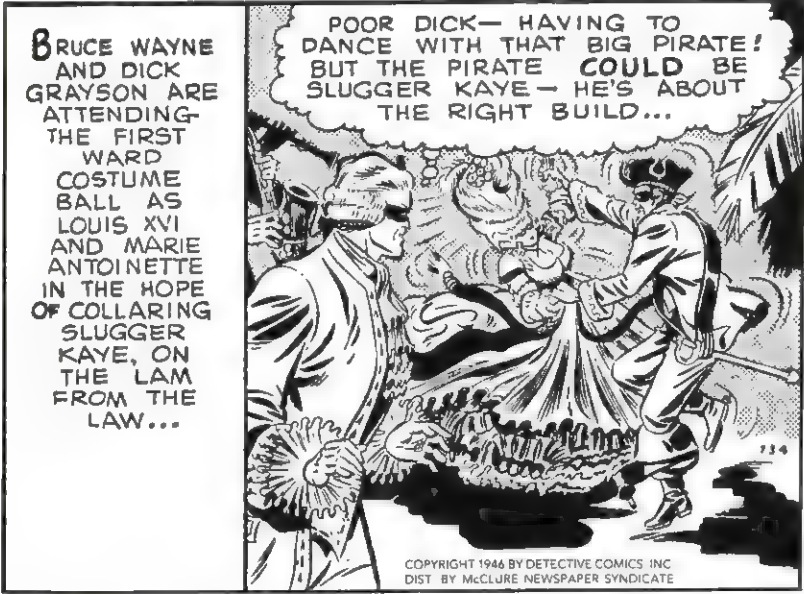


HAH! SO SLUGGER'S TAKIN' THAT UPTOWN BABE OUT ON THE BALCONY! HE CAN'T PULL THAT SORTA STUFF ON HAMMERLOCK HILDA!



BRUCE WAYNE AND DICK GRAYSON ARE ATTENDING THE FIRST WARD COSTUME BALL AS LOUIS XVI AND MARIE ANTOINETTE IN THE HOPE OF COLLARING SLUGGER KAYE, ON THE LAM FROM THE LAW...

POOR DICK—HAVING TO DANCE WITH THAT BIG PIRATE! BUT THE PIRATE COULD BE SLUGGER KAYE—HE'S ABOUT THE RIGHT BUILD...



734

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... BUT THE PIRATE IS THE ESCORT OF HAMMERLOCK HILDA. HERE—AND SLUGGER'S KNOWN AS A GREAT LADIES' MAN. HE'D NEVER GO OUT WITH A GAL SO HOMELY!



HILDA'S GETTIN' BOINED UP AT THE ATTENTION SLUGGER'S PAYIN' T' THAT MARIE ANTOINETTE. SHE DON'T KNOW SLUGGER BRUNG HER T' THE BALL JUST SO'S NOBODY'D THINK HE WAS SLUGGER!

BUT WHEN HILDA GETS BOINED—THINGS IS LIKELY T'HAPPEN!



BOB KANE



NO UPTOWN BABE CAN SWIPE MY SWEETIE! I'M GONNA PULL YOUR HAIR OUT BY THE ROOTS!

TAKE IT EASY, HILDA! DON'T START NOTHIN'!



-AN' AS SOON AS I FINISH WITH HER, I'M GONNA SLUG YOU, SLUGGER KAYE!

QUIET! I TOLD Y' NOT T' USE MY NAME!

SO HE IS SLUGGER KAYE - THE HOODLUM DICK AND I CAME HERE TO GET!



BUT YOU FIRST, SISTER!

HEY!

LOOK! SHE AIN'T A DAME!

YOU CAN SAY THAT AGAIN, BROTHER!



BOB KANE

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DIST. BY McCLURE NEWSPAPER SYNDICATE

THAT AIN'T NO DAME - IT'S A YOUNG GUY!

HOW D'YA LIKE THAT???

AN' I WAS GONNA TAKE HER APART FER VAMPIN' YOU, SLUGGER!

SO YOU'RE SLUGGER KAYE, EH?



BOB KANE

YEAH - I'M KAYE. AN' YOU'RE THAT HOT-SHOT KID THEY CALL ROBIN!



- WHICH MEANS THIS OTHER JOKER WITH YOU MUST BE - BATMAN!

NICE DEDUCING, SLUGGER? AND NOW, SINCE I IMAGINE YOU WON'T WANT TO COME ALONG QUIETLY -



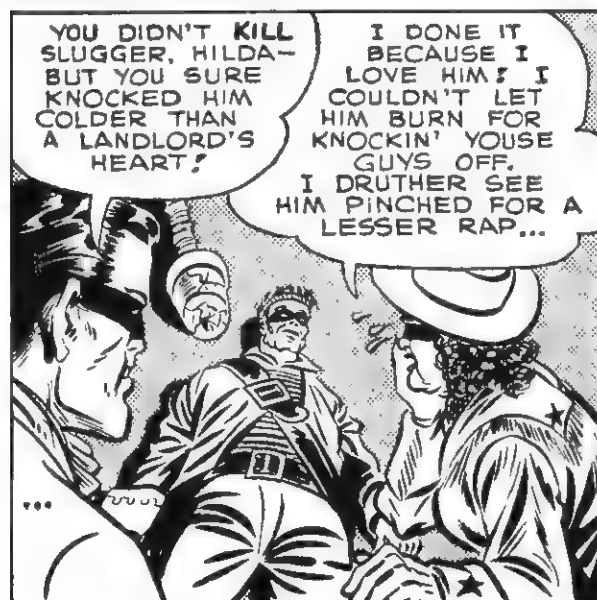
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- HOLD YOUR HATS, BOYS AND GIRLS - HERE WE GO!











BATMAN AND ROBIN



Robin's Dilemma



March 20, 1946 • Wednesday



BATMAN AND ROBIN

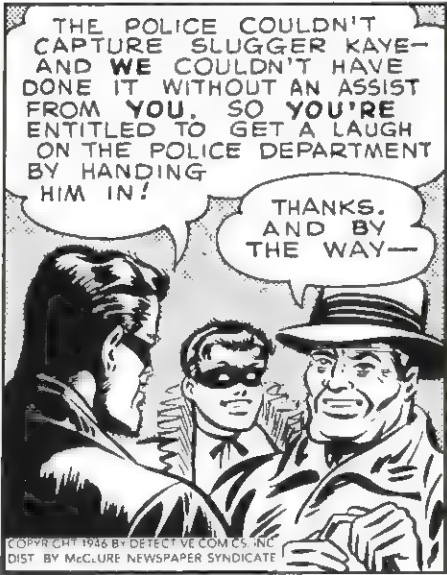


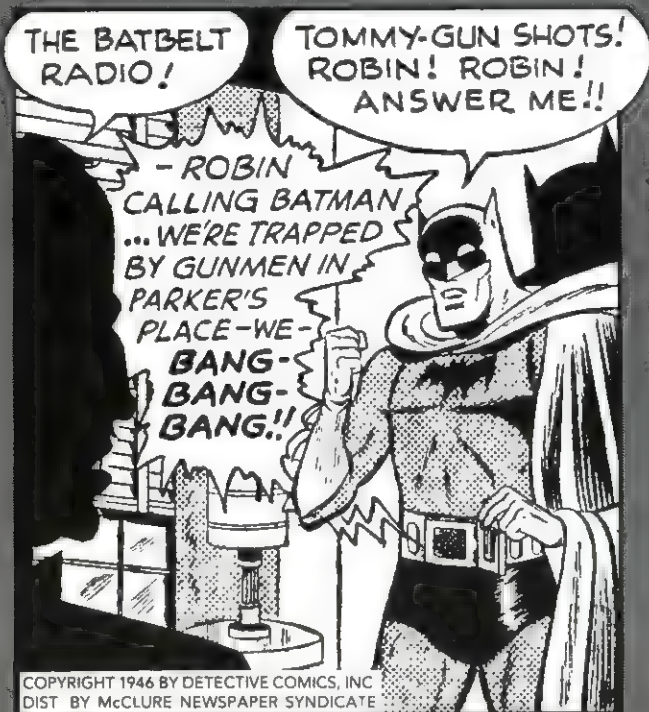
Slugger Revives



March 21, 1946 • Thursday

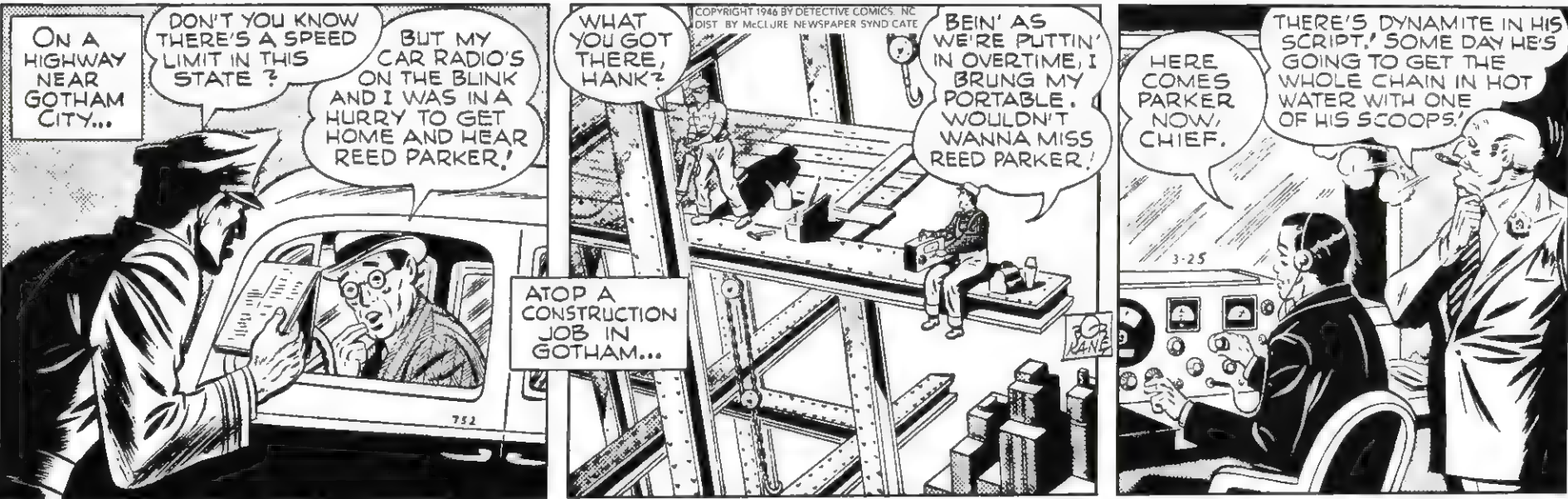






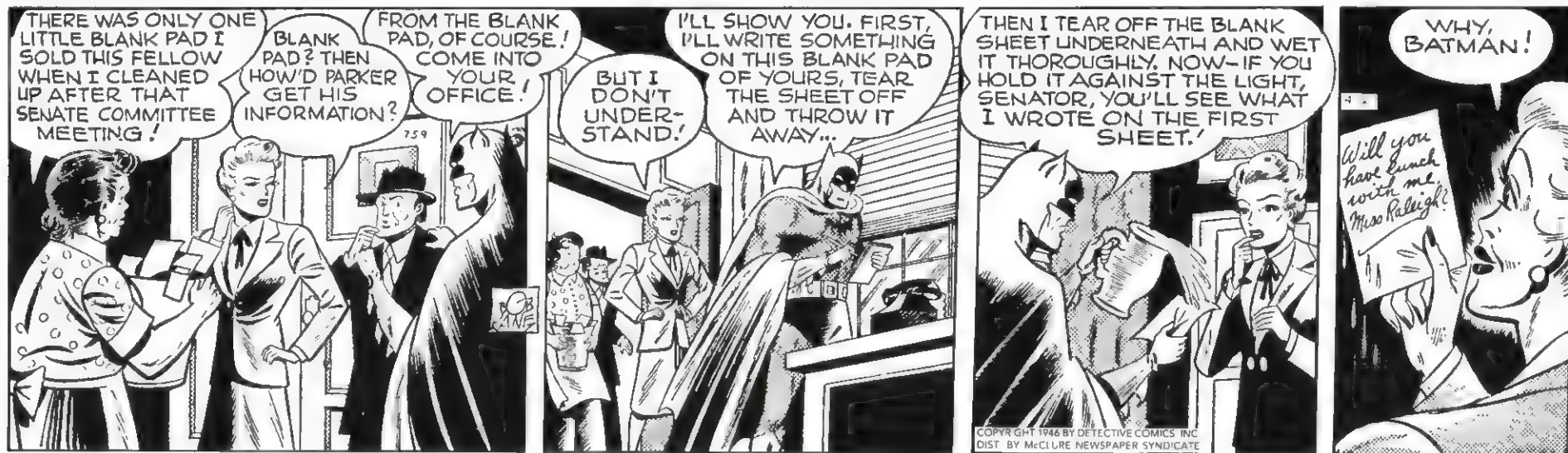
Chapter XIII: The News That Makes the News

Writer: Al Schwartz.
Penciller: Bob Kane.
Inker: Charles Paris.
Letterer: Ira Schnapp.



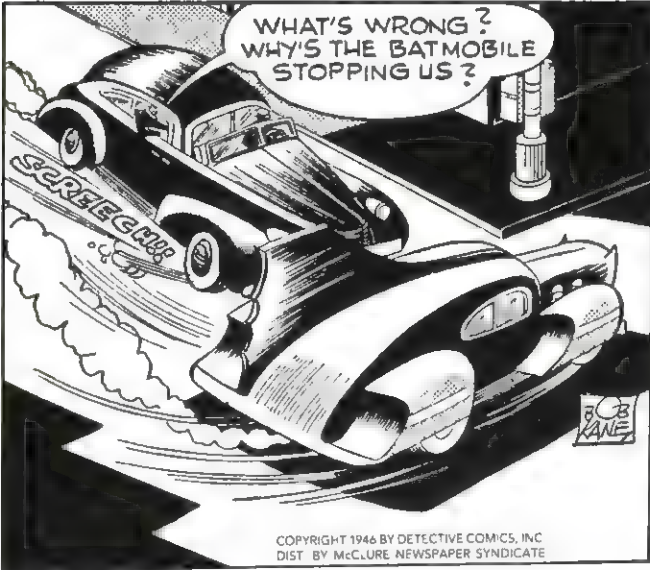




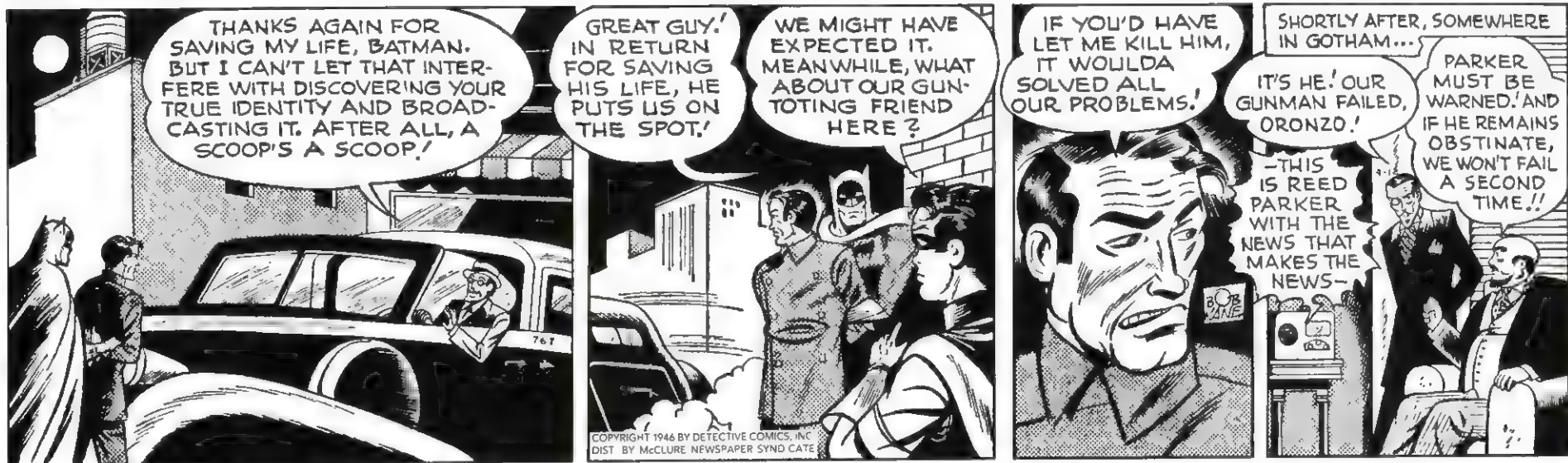


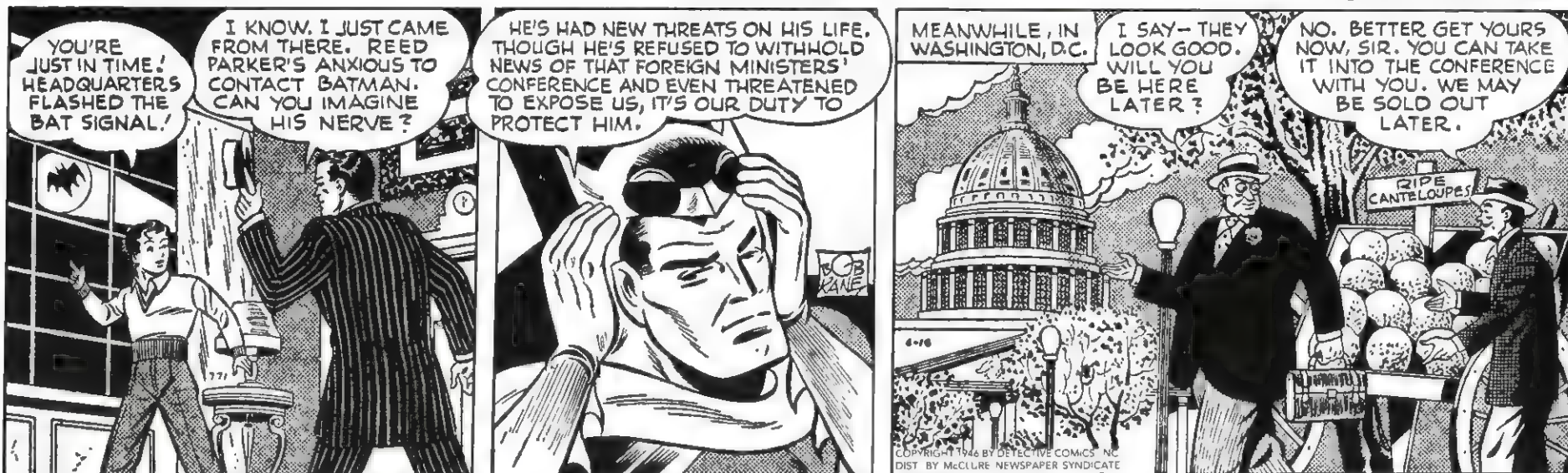












772

SO YOU RECEIVED THIS NOTE THREATENING YOUR LIFE IF YOU BROADCAST NEWS OF THE CONFERENCE. HM-WELL-WE MADE A SIMILAR REQUEST.

AND I REFUSED! SO WHAT?

PARKER, DON'T YOU REALIZE YOU'LL BE EMBARRASSING THE AMERICAN DELEGATION BY BROADCASTING YOUR NEWS IN ADVANCE?

773

THAT'S THE STATE DEPARTMENT'S PROBLEM! I EXPECT NEWS OF THE CONFERENCE FROM MY MEN THIS VERY DAY!

HOW WILL HE GET IT, I WONDER?

MEANWHILE, IN WASHINGTON, D.C.

HERE'S A SPECIAL RIPE ONE FOR YOU, SIR. FEEL THE WEIGHT OF IT.

SEEMS SILLY TAKING A MELON INTO THE CONFERENCE, BUT, SINCE YOU'LL BE GONE LATER, I'D BETTER TAKE IT NOW.

4-17

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774

WHOEVER HIRED THAT GUNMAN WHO TRIED TO KILL YOU MUST ALSO BE THE MAN WHO SENT YOU THIS WARNING NOT TO BROADCAST NEWS OF THE CONFERENCE.

775

IT LOOKS AS IF CERTAIN DISREPUTABLE POLITICAL ELEMENTS FROM ONE OF THE NATIONS AT THE CONFERENCE ARE BEHIND THIS. WHY, I DON'T KNOW.

776

ANYWAY, THEY'RE CERTAINLY FEARFUL OF ANY CONFERENCE NEWS LEAKING OUT.

WELL-MY MEN SHOULD BE GETTING THE NEWS TODAY. AND WHEN THEY DO, IT GOES ON THE AIR!

777

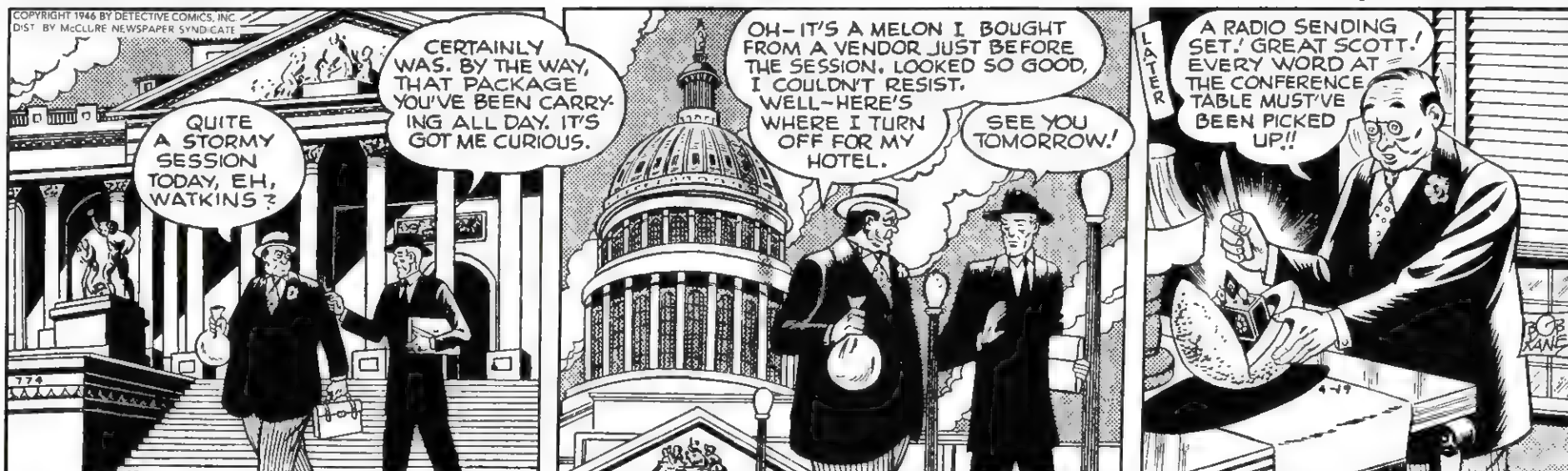
WHILE SOMEWHERE IN WASHINGTON, D.C....

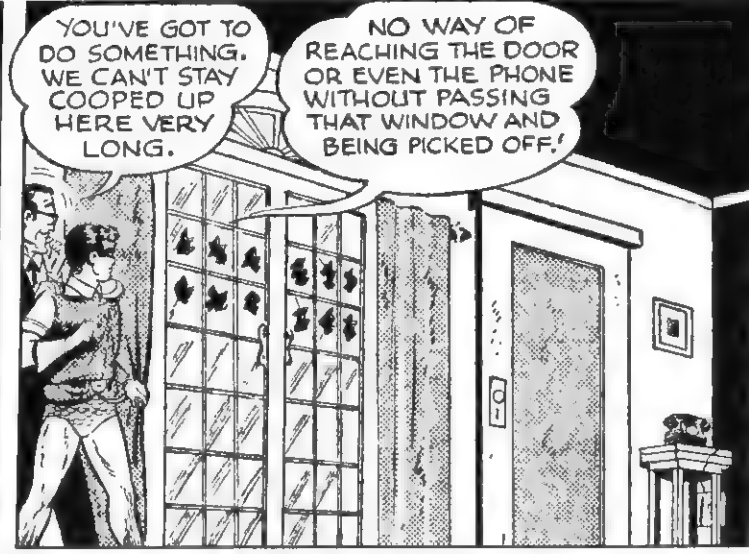
PERFECT! I CAN HEAR EVERY WORD UTTERED AT THE CONFERENCE. YOU ALL SET?

YEAH-SHOOT!

4-18

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IN A ROOF BATTLE WITH THE MYSTERIOUS KILLERS WHO HAVE TRAPPED ROBIN AND PARKER, BATMAN LOSES HIS FOOTING AND STARTS TO FALL...

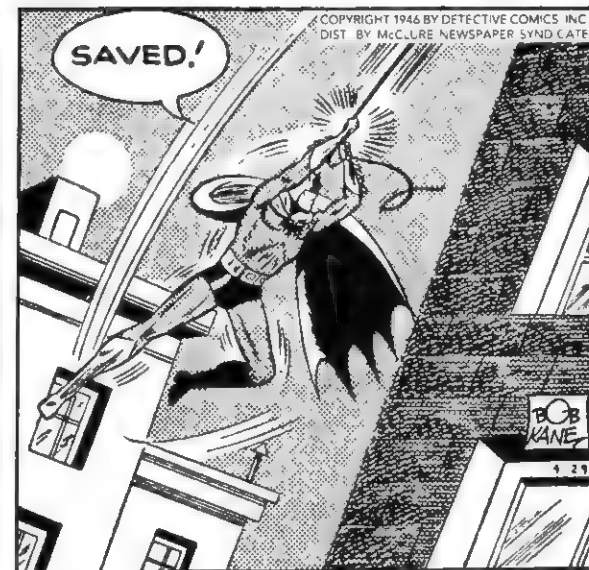
782



ONE CHANCE! IF I CAN HOOK THE BATARANG ONTO THAT PROJECTION!



MADE IT! NOW IF ONLY IT HOLDS!



SAVED!

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BOB KANE
1-29



WE GOT HERE JUST AS YOU WENT OVER THE ROOF. FOR A MOMENT I THOUGHT—

SO DID I— BUT—WELL— AT LEAST WE'RE ALL IN ONE PIECE. ARE THOSE KILLERS—?



GONE! THEY FLED JUST AS WE APPEARED!

WHAT A MURDEROUS WEAPON! MY NERVES WON'T STAND MUCH MORE OF THIS!

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THEN MAYBE YOU'D LIKE GIVING YOUR NERVES A REST! I HAVE AN IDEA HOW WE CAN LURE THOSE KILLERS BACK AGAIN. BUT I'LL NEED YOUR CONSENT! LISTEN...

4-30

FIRST, THOSE KILLERS ARE SET TO PREVENT YOUR BROADCASTING NEWS OF THAT WASHINGTON CONFERENCE TONIGHT. SO -



784

IF I MAKE THE BROADCAST FOR YOU - MAKE MYSELF A TARGET - PERHAPS I CAN NAB THEM.



785

BUT YOU YOURSELF WERE AGAINST THAT BROADCAST BECAUSE IT WOULD EMBARRASS WASHINGTON!



786

I'M ONLY ASKING TO READ IT FOR YOU. I'M NOT BEING UNPATRIOTIC!

BUT IF YOU MAKE THE BROADCAST, THOSE KILLERS MAY NOT DARE SHOW UP.



787

THE BULLET-RIDDLED HOME OF REED PARKER...

WELL—I LEFT PARKER IN A HOTEL ROOM WHERE HE'LL BE SAFE UNTIL AFTER THE BROADCAST. BUT I'M WORRIED. BATMAN, THOSE ASSASSINS ARE LIKELY TO PICK YOU OFF RIGHT IN THE STUDIO.



788

I'VE GOT TO TAKE THAT CHANCE OR WE MAY NEVER GET OUR HANDS ON THEM AGAIN. BESIDES, MUCH AS I DETEST PARKER, I CAN'T EXPOSE HIM TO THEIR BULLETS.

WHO'S THERE?

KNOCK! KNOCK!



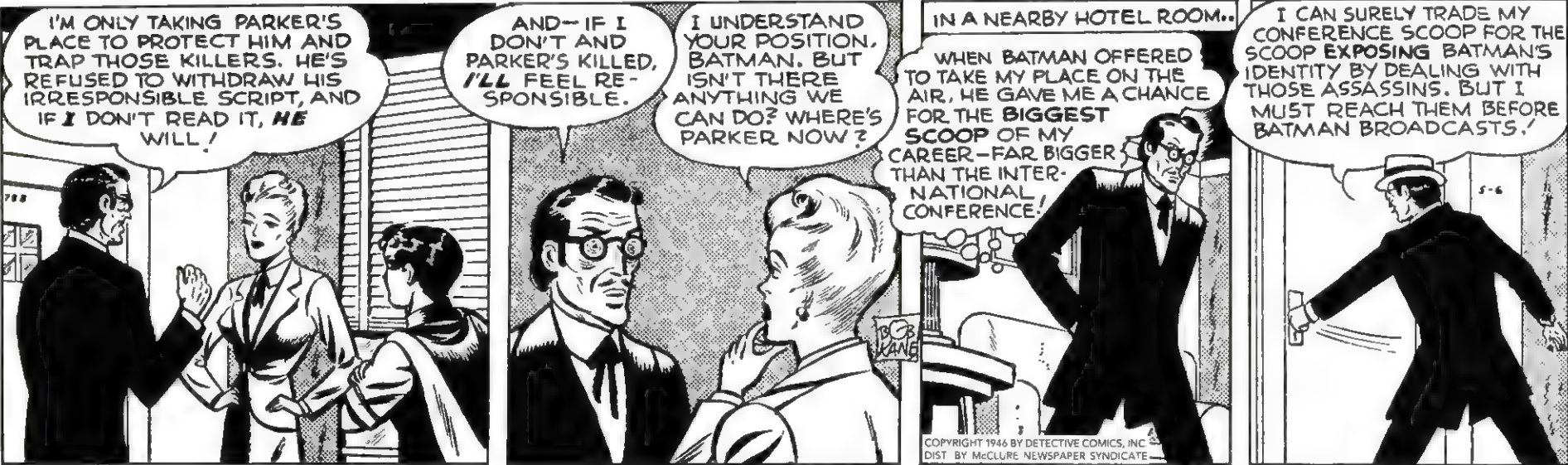
789

FORGIVE THIS INTRUSION, MR. PARKER, BUT PERHAPS MY PERSONAL INTERCESSION AS A UNITED STATES SENATOR WILL INDUCE YOU NOT TO MAKE THAT BROADCAST.



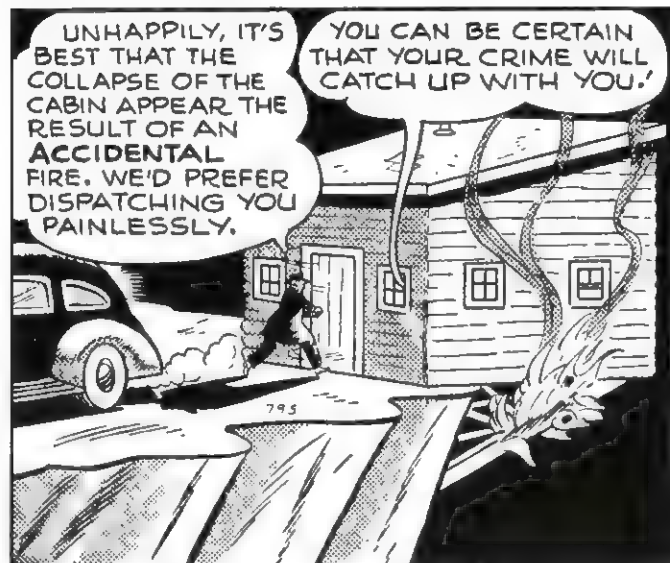
790









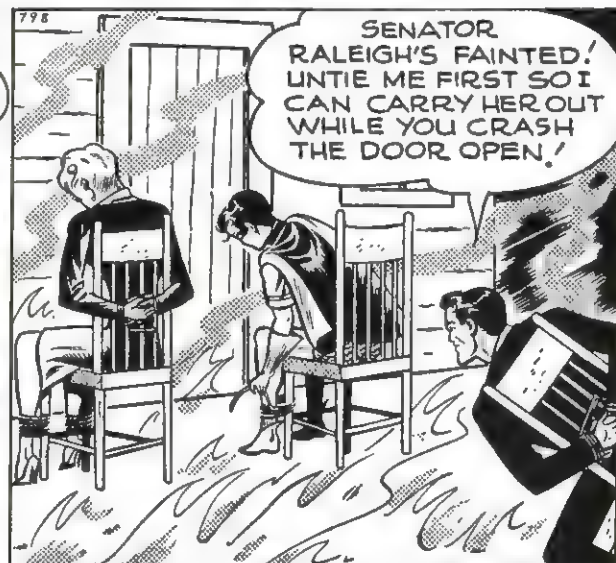




BATMAN AND ROBIN



Outward Bound



May 17, 1946 • Friday

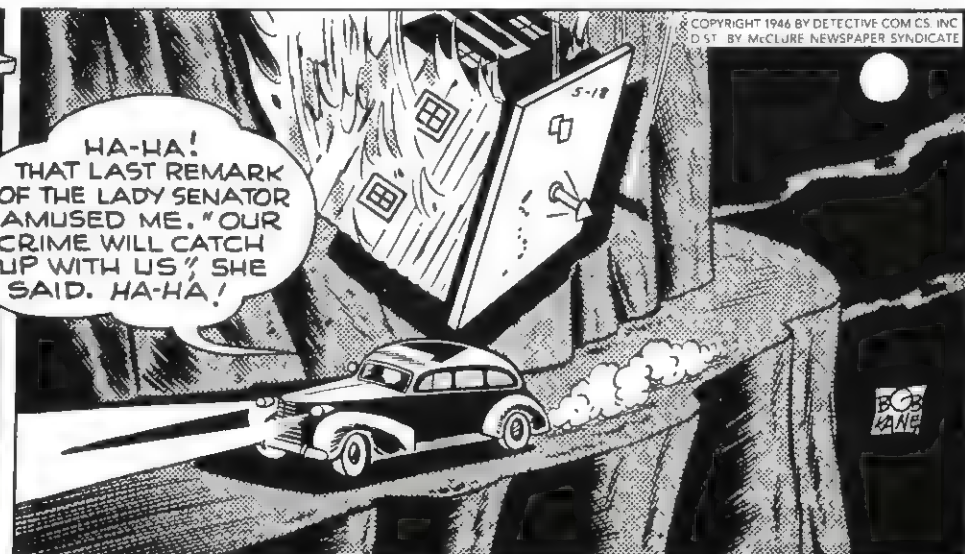


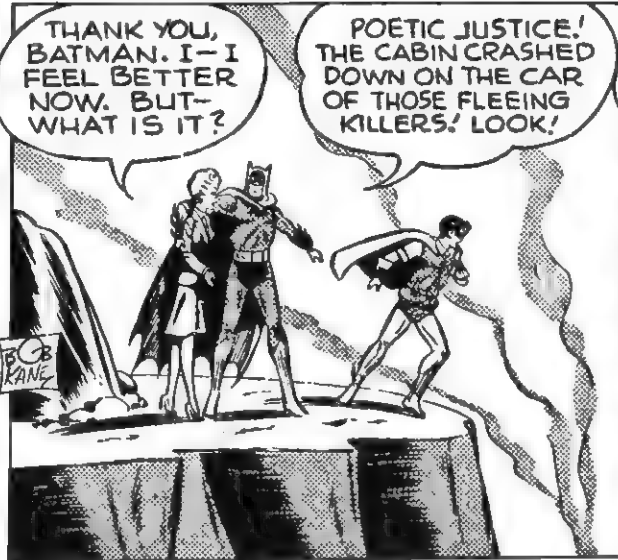
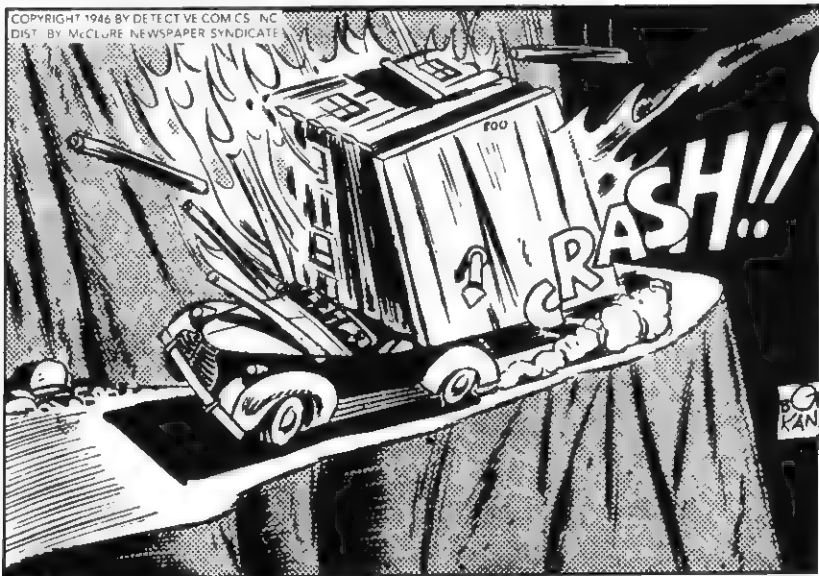
BATMAN AND ROBIN

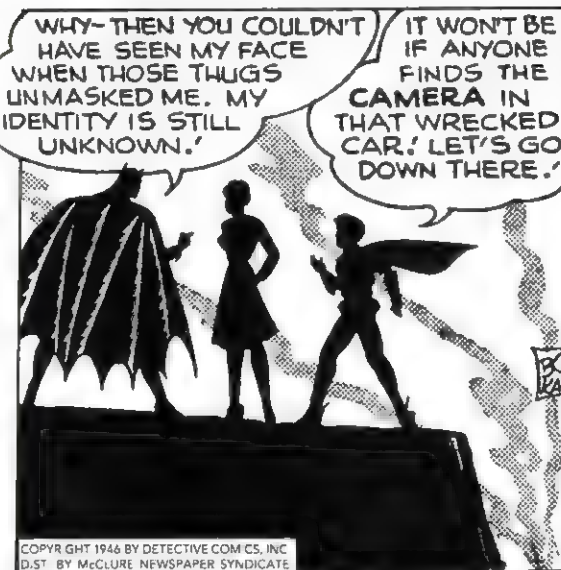


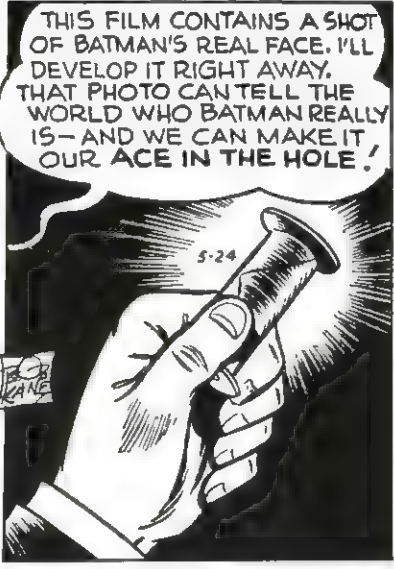
Last Laugh

May 18, 1946 • Saturday

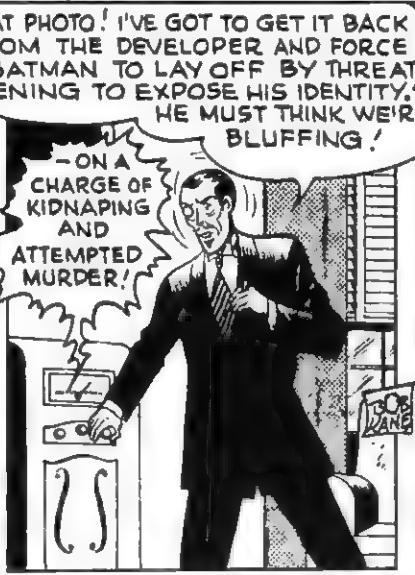














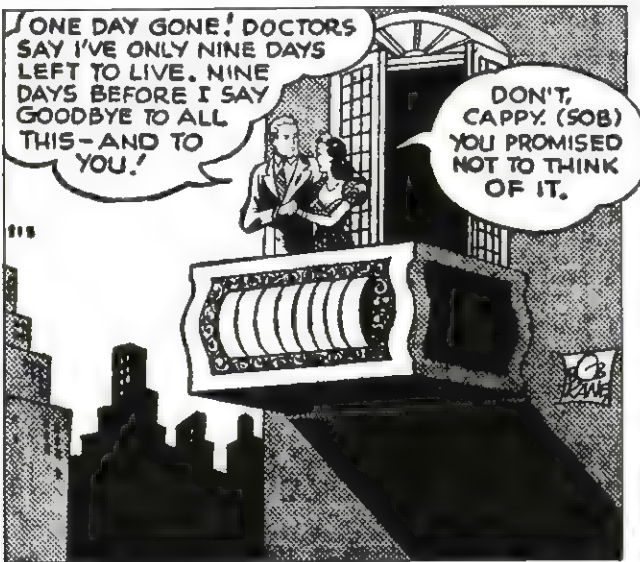


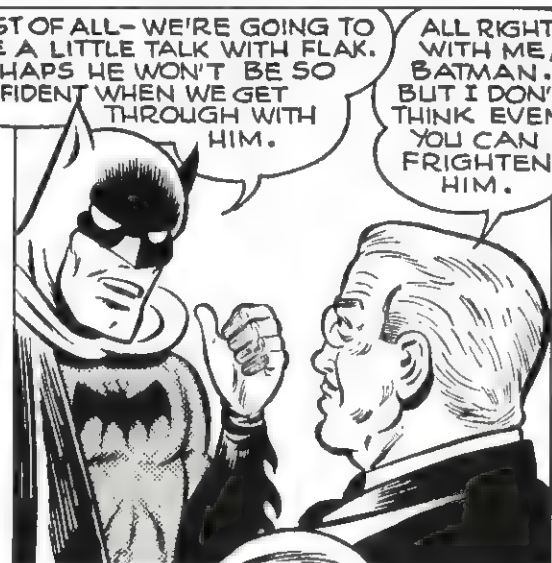
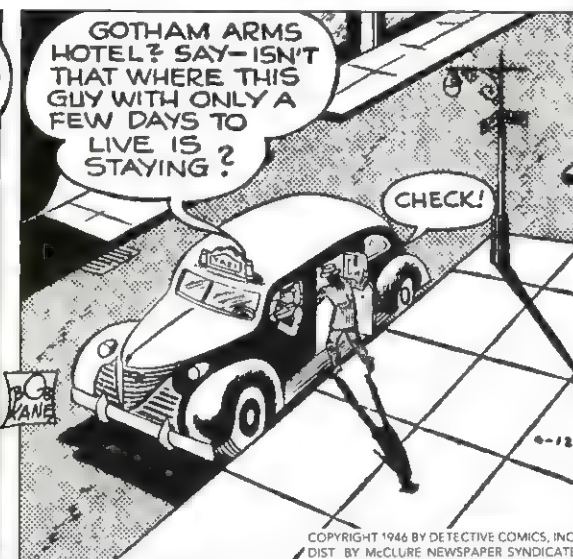
Chapter XIV Ten Days to Live!

Writer: Al Schwartz
Penciller: Bob Kane
Inker: Charles Paris
Letterer: Ira Schnapp.

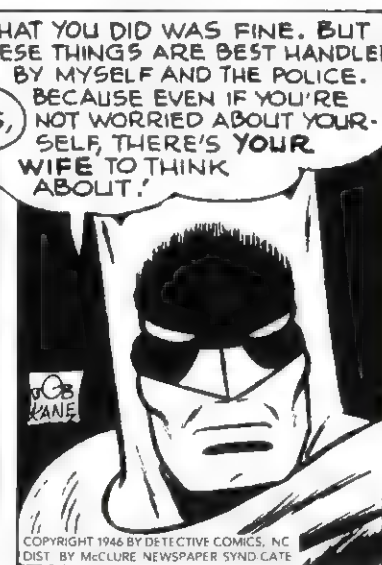


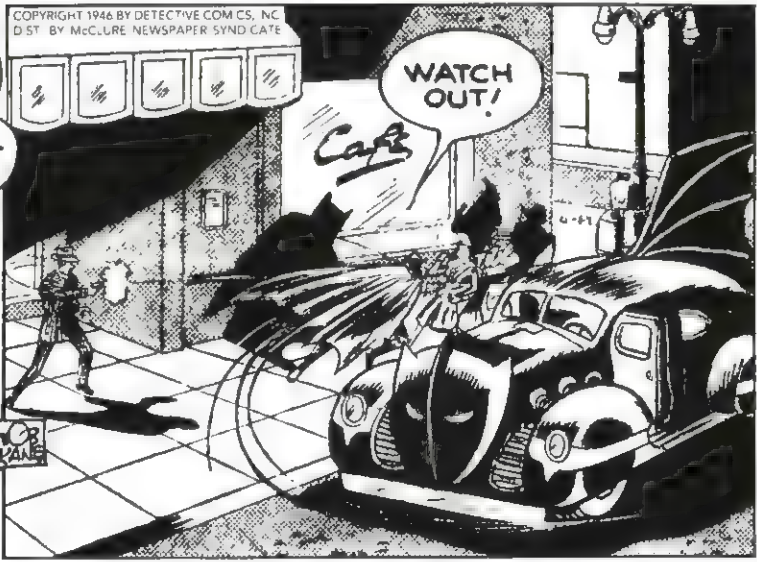
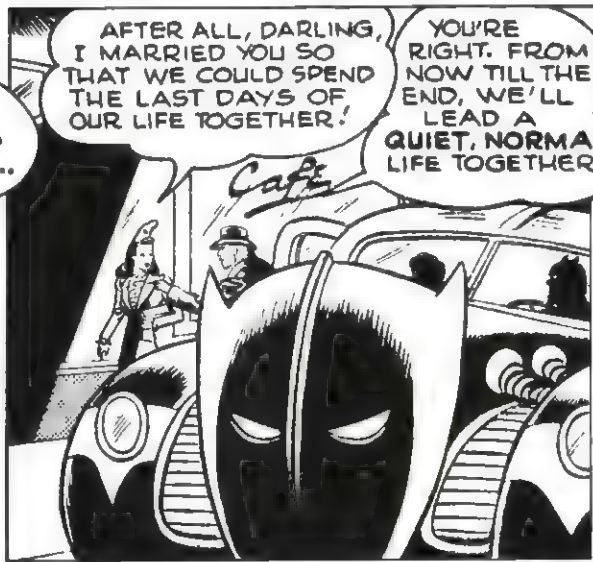


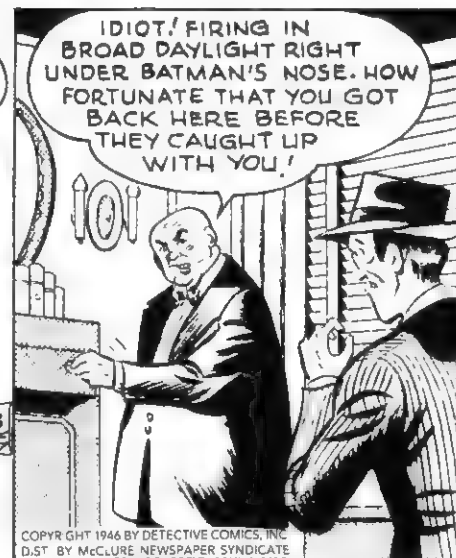
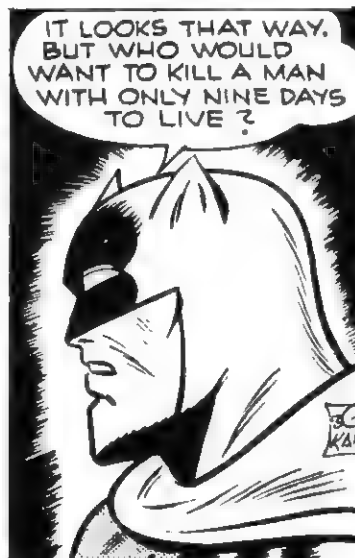
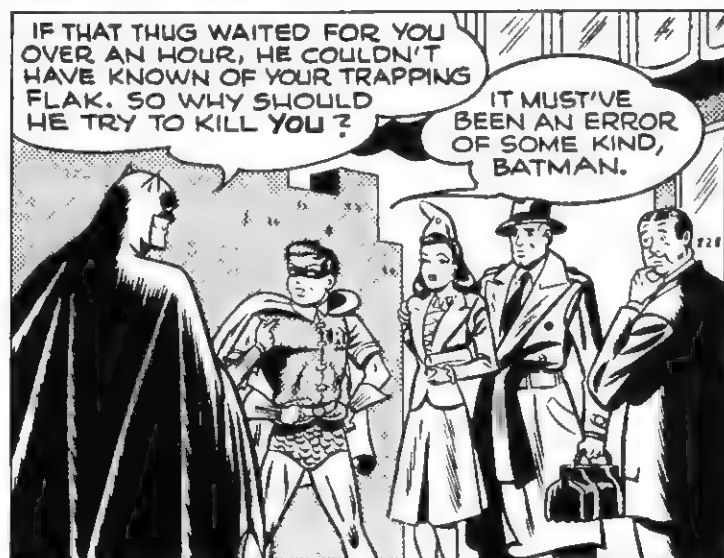


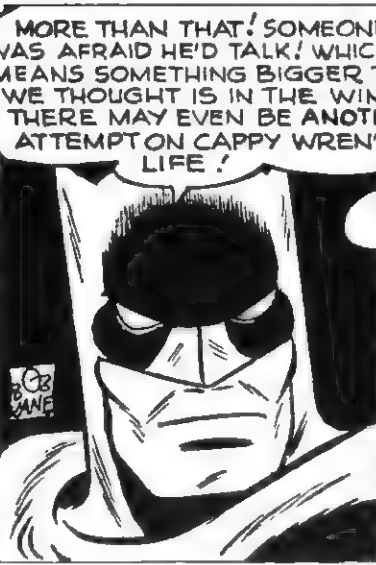






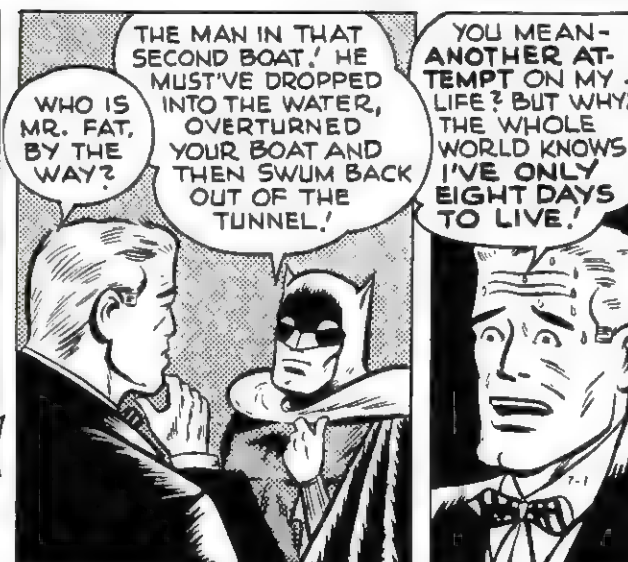


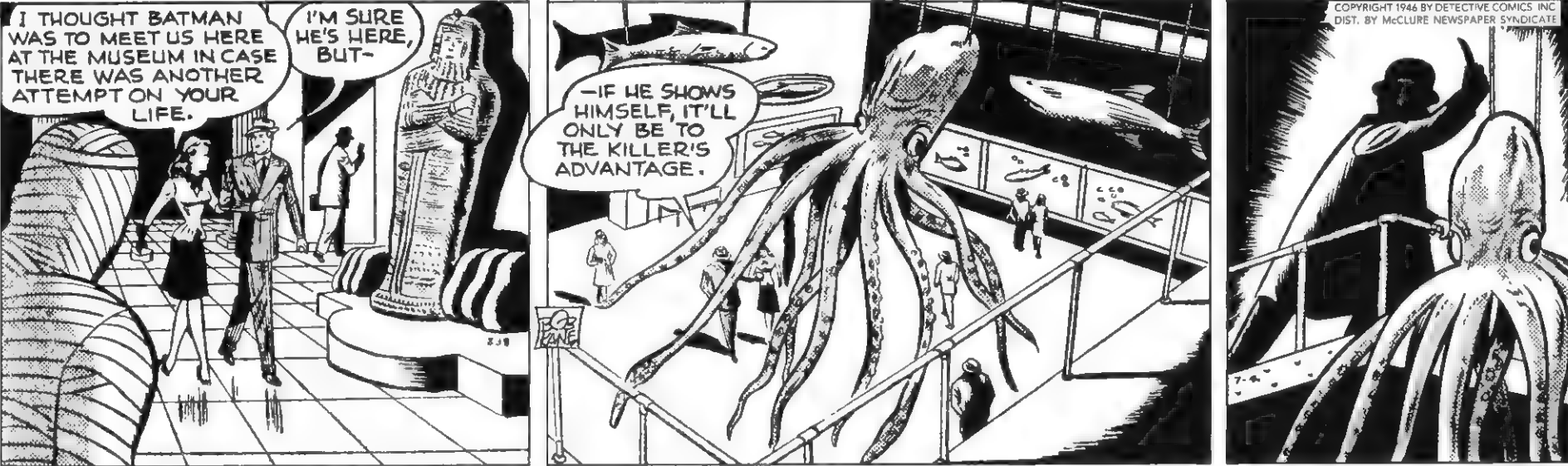


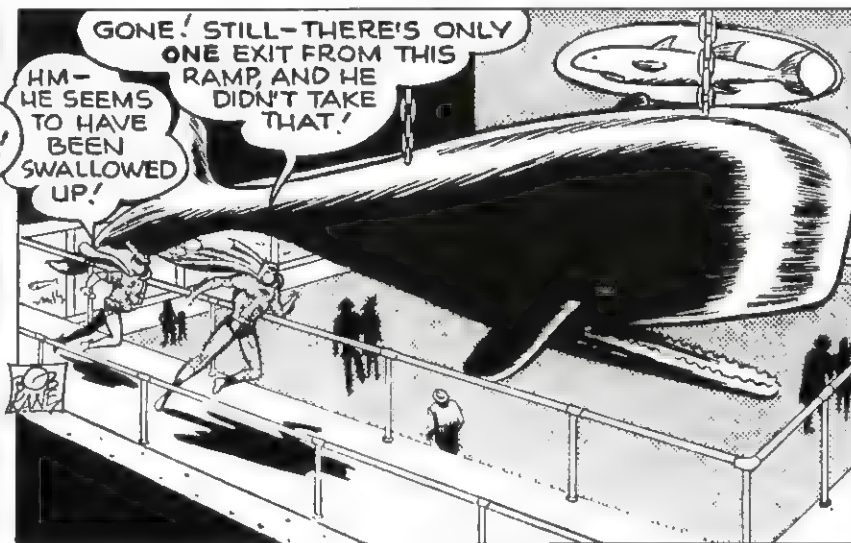


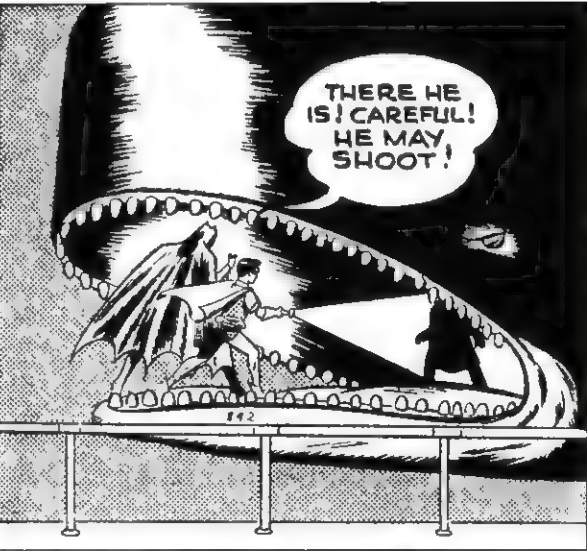












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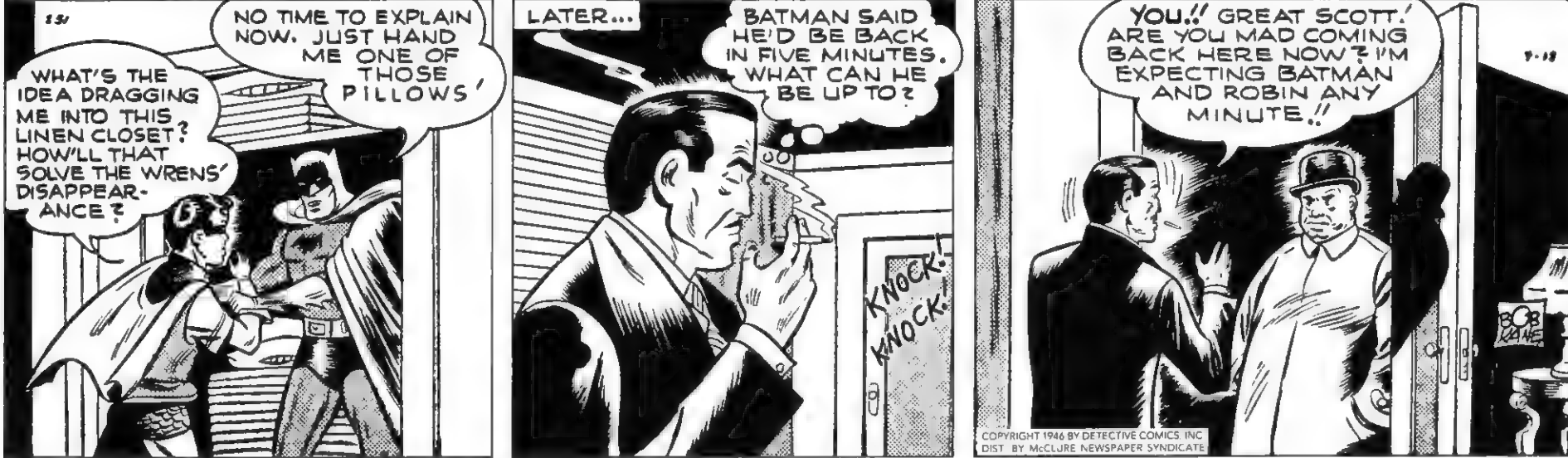
- ACCORDING TO THE DOCTOR, I'VE ONLY SEVEN DAYS LEFT TO LIVE. WHY SHOULD ANYONE BE SO DETERMINED TO KILL ME?

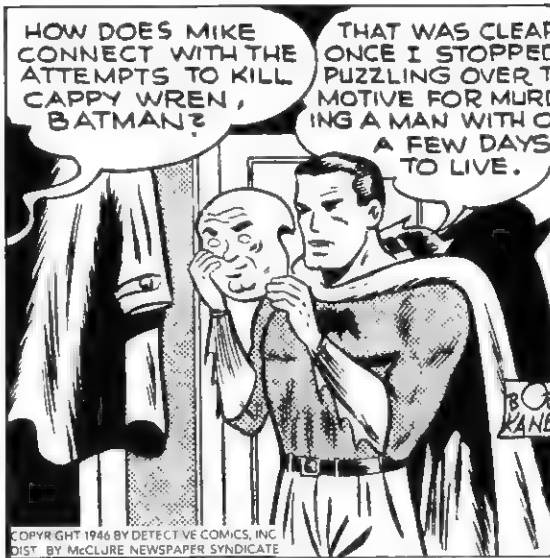


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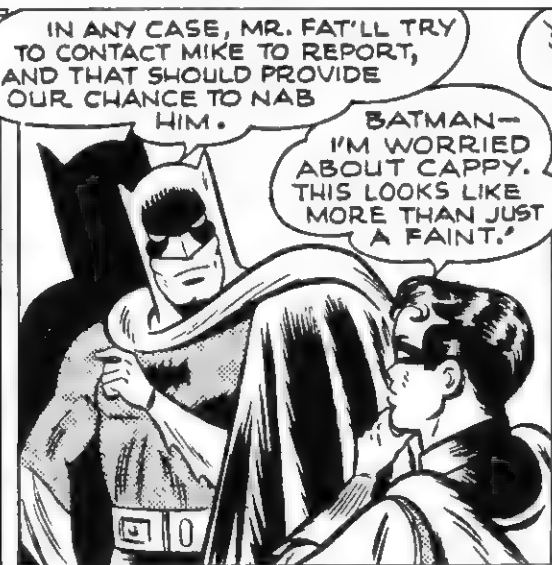






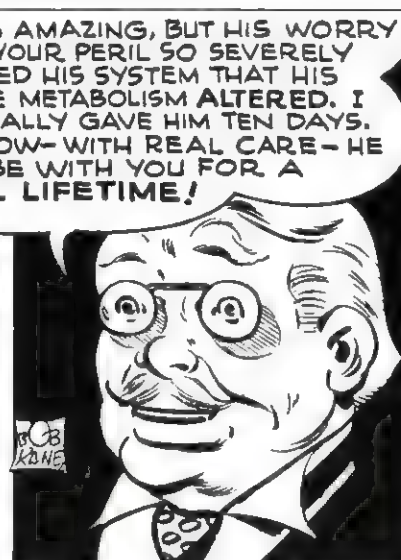


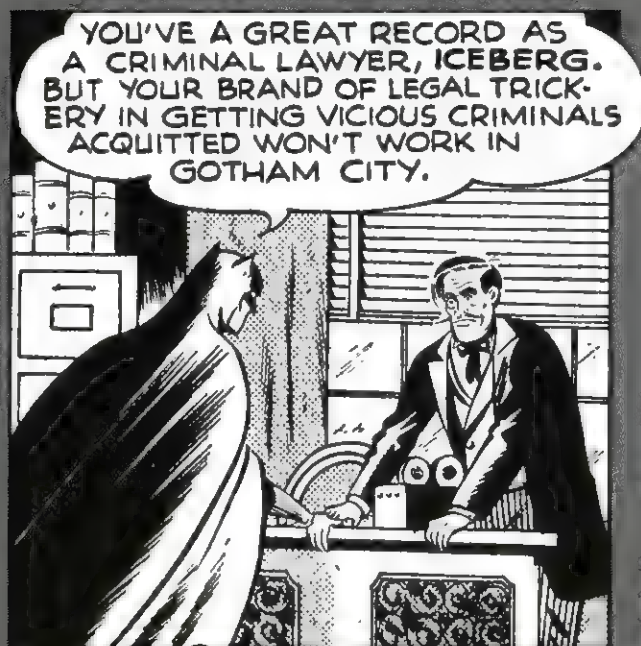












Chapter XV Acquitted by Iceberg

Writer: Al Schwartz
Penciller: Bob Kane
Inker: Charles Paris
Letterer: Ira Schnapp

BATMAN AND ROBIN



Sidewalk Shooting

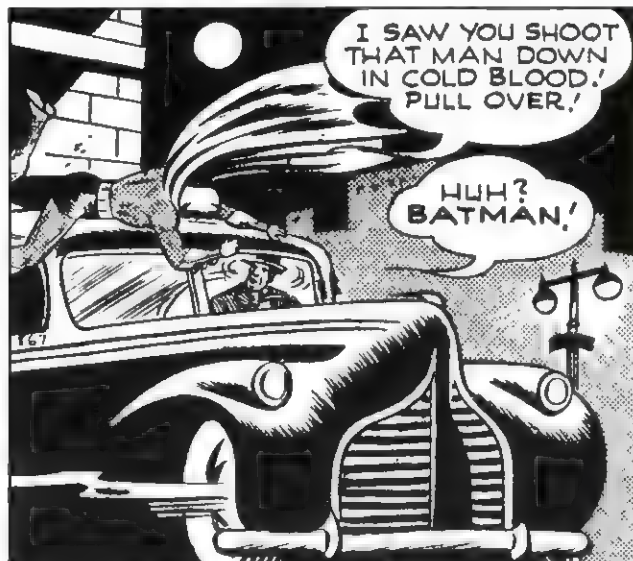
August 5, 1946 • Monday

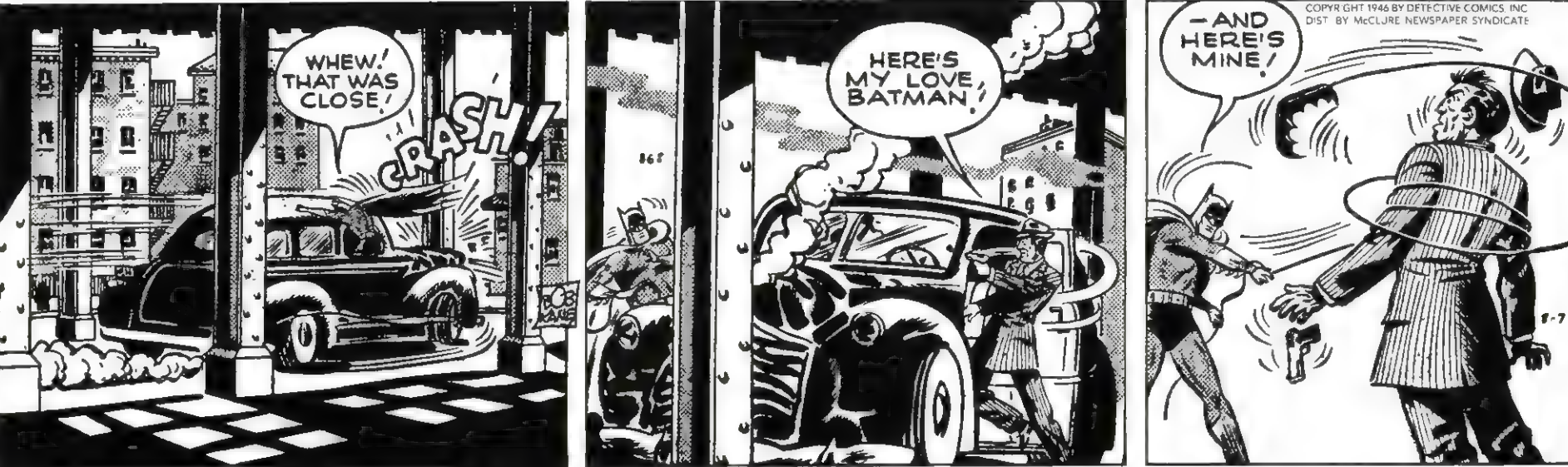


BATMAN AND ROBIN

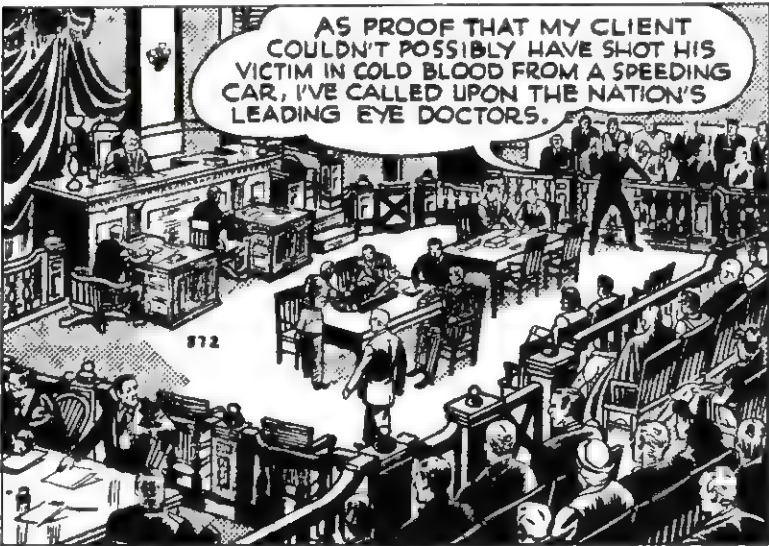
Dangerous Driving

August 6, 1946 • Tuesday









AS PROOF THAT MY CLIENT COULDN'T POSSIBLY HAVE SHOT HIS VICTIM IN COLD BLOOD FROM A SPEEDING CAR, I'VE CALLED UPON THE NATION'S LEADING EYE DOCTORS.



YOU ALL KNOW THE REPUTATION THESE MEN HOLD AS EYE SPECIALISTS. SO THEIR TESTIMONY UPON COMPLETION OF THE EXAMINATION SHOULD DECIDE THE CASE FOR MY CLIENT.



SEARCH ME. I CAN'T EVEN BEGIN TO GUESS!

THE ICEBERG'S PULLING SOME KIND OF FAST ONE. BUT WHAT CAN IT BE?



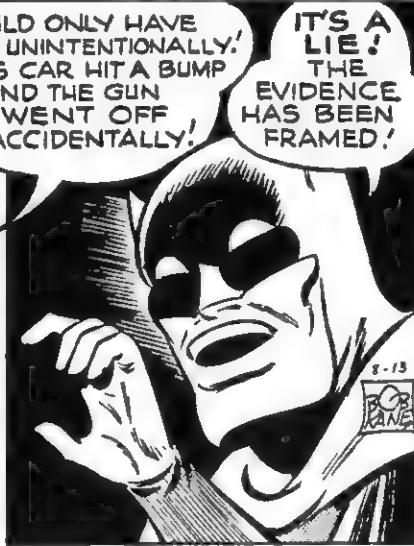
DOCTOR—TELL THE JURY WHAT YOU'VE FOUND.

THE PRISONER SUFFERS FROM EXTREME MYOPIA. HE COULDN'T POSSIBLY HAVE SEEN THE DECEASED EXCEPT AS A MERE BLUR!



WE ARE PREPARED TO CONFIRM OUR COLLEAGUE'S OPINION!

PROVING THAT MY CLIENT, WITH A PERMIT FOR THE GUN HE CARRIED IN HIS HAND TO PROTECT A LARGE SUM HE WAS CARRYING—

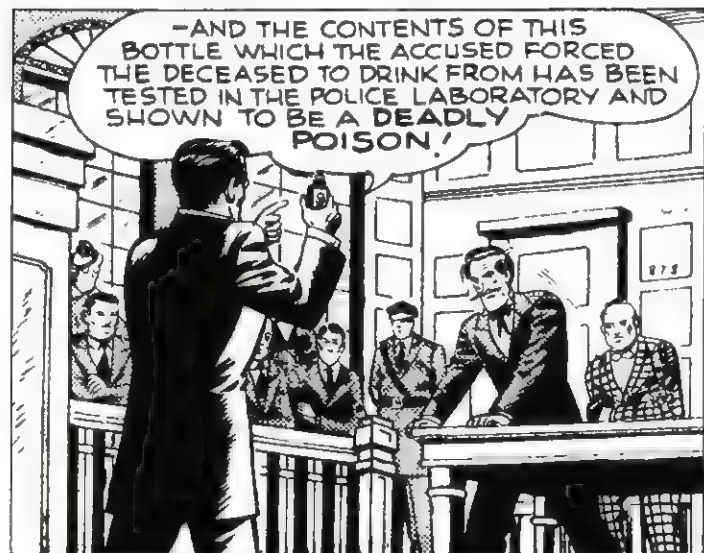


—COULD ONLY HAVE KILLED UNINTENTIONALLY! HIS CAR HIT A BUMP AND THE GUN WENT OFF ACCIDENTALLY!

IT'S A LIE! THE EVIDENCE HAS BEEN FRAMED!









WHAT A STUNT! THE ICEBERG SWALLOWS THE STUFF HIS CLIENT USED TO POISON HIS VICTIM WITH AND WINS ANOTHER ACQUITTAL!

THE JURY WAS PROBABLY TOO STARTLED—



—TO REALIZE HE COULD USE A STOMACH PUMP IMMEDIATELY AFTER. HOW LONG WILL THAT SHYSTER BE ALLOWED TO GET OBVIOUSLY GUILTY CRIMINALS OFF?

I TELL YOU AGAIN, BATMAN—I'M HELPLESS. WHAT CAN I DO?

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YOU CAN GIVE US A FREE HAND TO RID GOTHAM OF THAT LEGAL FRAUD— IN OUR OWN WAY!

VERY WELL! FROM NOW ON, IT'S STRICTLY YOUR CASE!



I GOTTA THANK YA FER SAVIN' ME A TRIP TO THE HOT SEAT LAST MONTH, ICEBERG. I—

JUST LEAVE THE CHECK AND GET OUT. I DON'T SHAKE HANDS WITH YOUR KIND!

BOB KANE



FIVE YEARS! I CAN NEVER FORGET IT. WELL—IT WON'T BE MUCH LONGER NOW.



HUH? HOW'D YOU GET IN HERE?

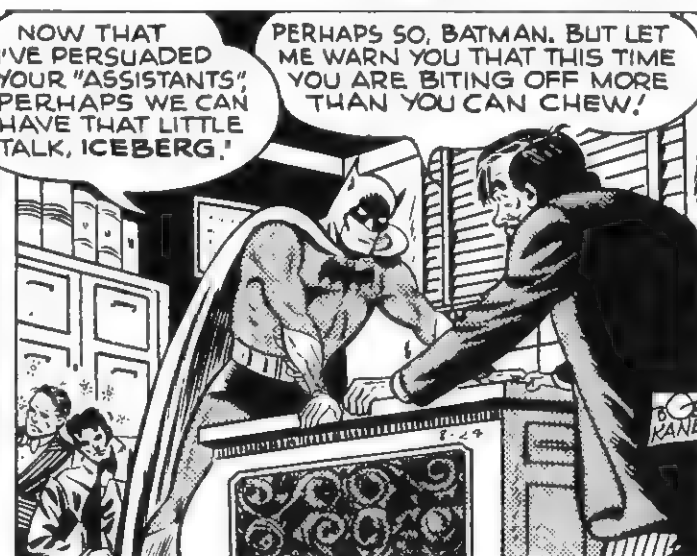
THAT'S WHY THEY CALL ME THE BATMAN. I WANT TO HAVE A TALK WITH YOU, ICEBERG.

BUZZZZZZZZ

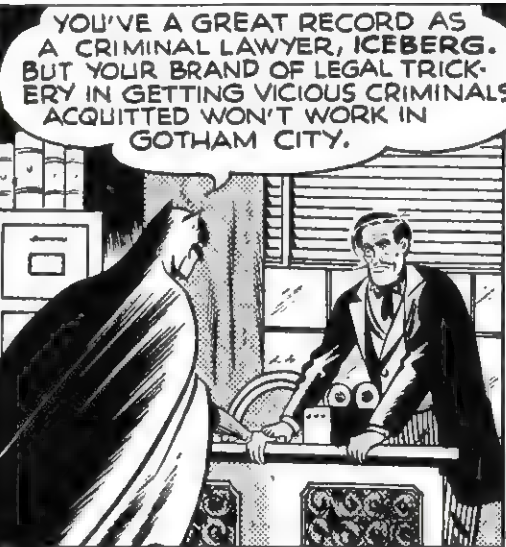
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I SEE NO ONE EXCEPT BY APPOINTMENT, BATMAN. MY ASSISTANTS WILL SHOW YOU OUT.

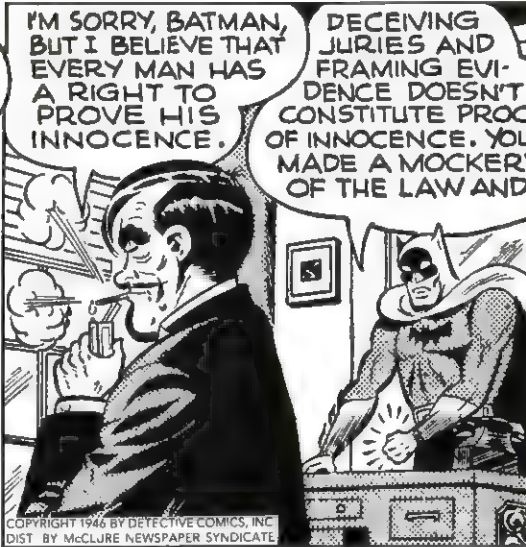


YOU'VE A GREAT RECORD AS A CRIMINAL LAWYER, ICEBERG. BUT YOUR BRAND OF LEGAL TRICKERY IN GETTING VICIOUS CRIMINALS ACQUITTED WON'T WORK IN GOTHAM CITY.




I'M SORRY, BATMAN, BUT I BELIEVE THAT EVERY MAN HAS A RIGHT TO PROVE HIS INNOCENCE.

DECEIVING JURIES AND FRAMING EVIDENCE DOESN'T CONSTITUTE PROOF OF INNOCENCE. YOU'VE MADE A MOCKERY OF THE LAW AND-




-I'VE VOWED TO STOP IT IF IT'S THE LAST THING I DO!

I'VE ALSO MADE A VOW, BATMAN! NOTHING IN THE WORLD WILL STOP ME. BUT-IF I EVER LOSE A CASE-I'LL RETIRE!



AND ONE LAST WORD OF WARNING, BATMAN. STAY OUT OF MY WAY!



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THE ICEBERG SAYS HE'LL NEVER QUIT UNTIL HE LOSES A CASE! WARNED ME TO STAY OUT OF HIS WAY!

A CHALLENGE, EH?



BY SCOURING THE NEWSPAPERS OF THE LAST SEVERAL YEARS, WE MAY FIND SOMETHING IN THE ICEBERG'S ROTTEN LEGAL HISTORY TO WORK ON.

A GOOD IDEA, BATMAN.

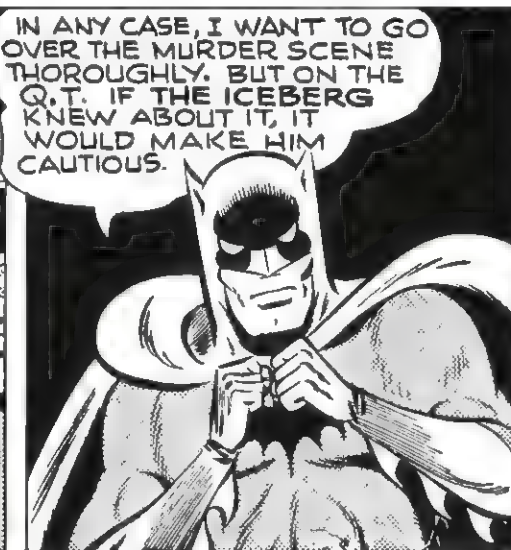
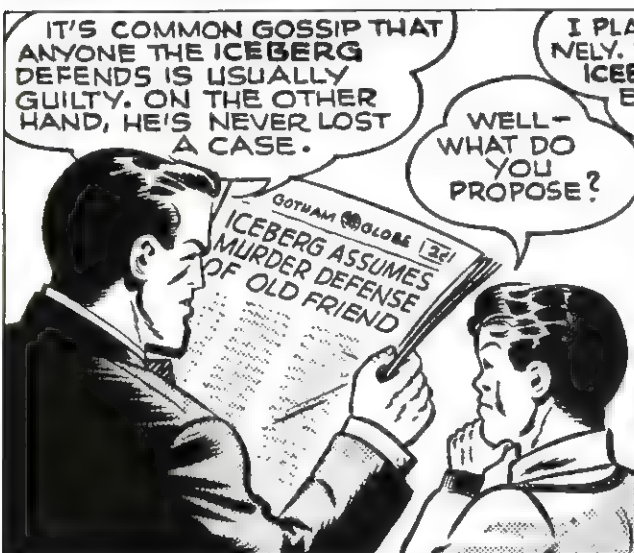


PERHAPS IT'S REALLY TIME FOR ME TO LOSE THAT FIRST CASE. WITH BATMAN ON MY TRAIL, IT MIGHT BE WISER TO RETIRE BEFORE HE CATCHES UP WITH ME. HMM...



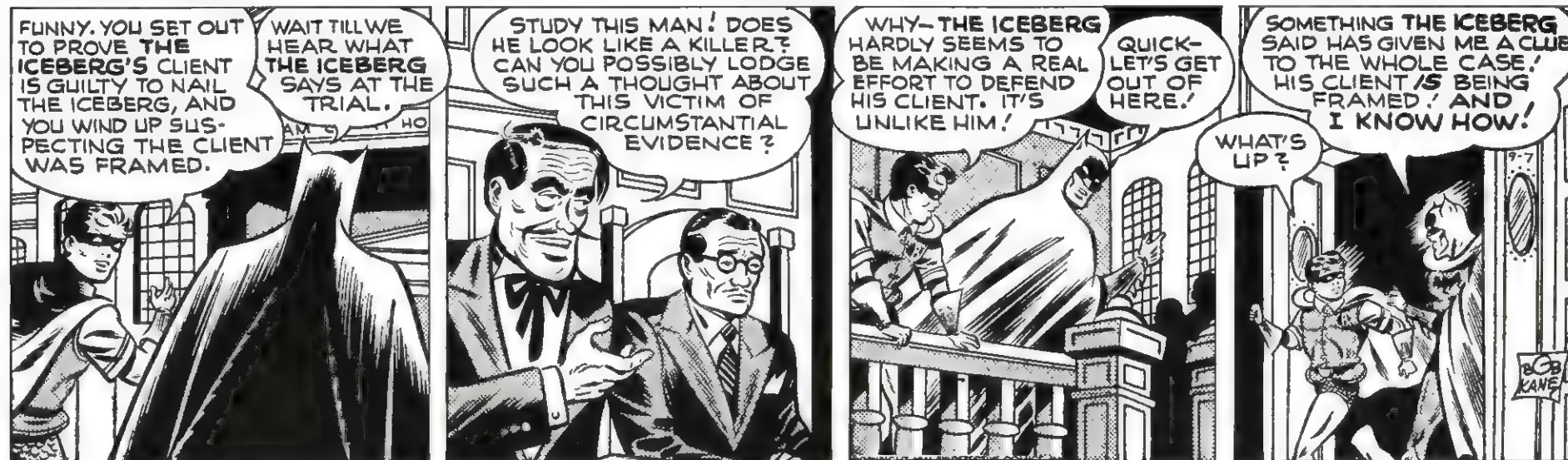
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FROM HIS WEAK DEFENSE, I'D SAY THAT THE ICEBERG IS DELIBERATELY PLANNING TO LOSE THIS CASE. WHY? WHEN HE USED THE WORD "LODGE", I SUDDENLY REMEMBERED SOMETHING!

THAT LODGE PHOTOGRAPH!

HERE'S THE WEAPON THAT WAS USED IN THE KILLING! NOT A SWORD—BUT A SABER!

AS GOOD AN ASSUMPTION AS ANY. AND WHAT'S MORE—I REMEMBER NOW WHY I THOUGHT I'D SEEN THE ACCUSED MAN'S WIFE BEFORE.

IT WAS A PICTURE OF THE WIFE THAT THE ICEBERG WAS MOONING OVER WHEN I VISITED HIM BEFORE THE MURDER! THOSE TWO MAY HAVE PLANNED THIS FRAME-UP TO GET RID OF THE HUSBAND! ANYWAY, I INTEND TO FIND OUT!

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FLORA! COME IN, MY DEAR. I WASN'T EXPECTING YOU!

I HAD TO SEE YOU—(COUGH, COUGH)—PARDON THIS COLD. WHY ARE YOU DOING SUCH A POOR JOB DEFENDING MY HUSBAND? (COUGH!)

BUT MY DEAR—I'M DOING ALL I CAN, I ASSURE YOU.

WHAT'S THAT?

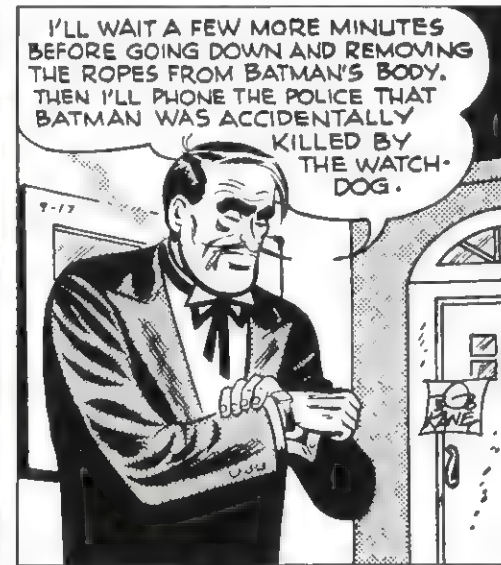
IT'S LUCIFER. DON'T YOU REMEMBER? YOU ASKED ME TO TAKE CARE OF HIM WHILE YOU WERE AT THE HOTEL AND—

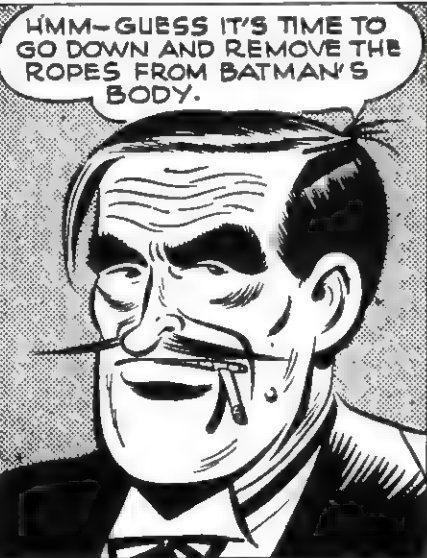
GREAT SCOTT! WHO ARE YOU??

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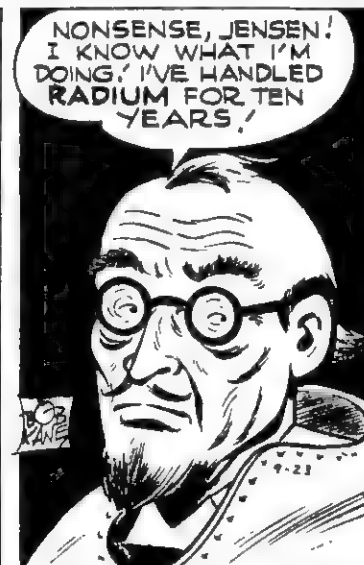
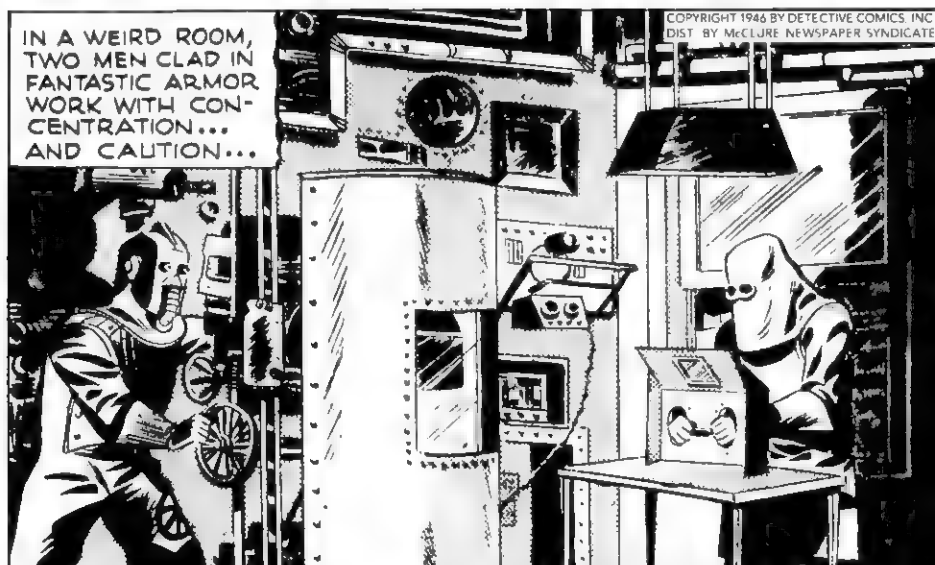


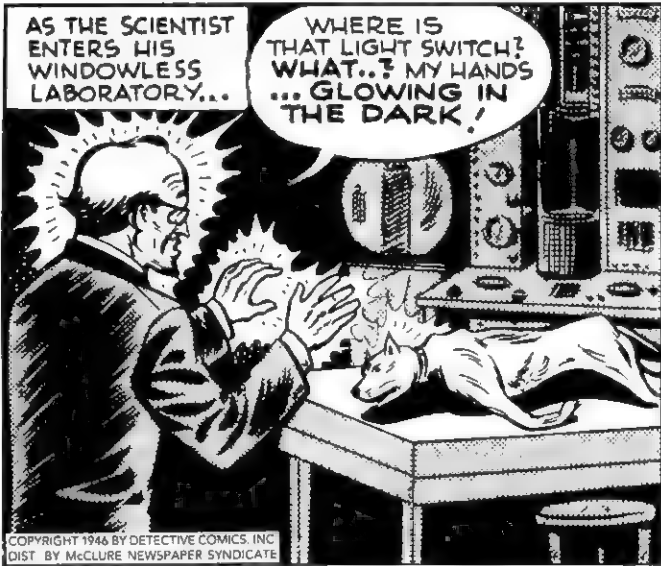
Chapter XVI

Deadly Professor Radium

Writer: Bill Finger
Penciller: Bob Kane
Inker: Charles Paris.
Letterer: Ira Schnapp.

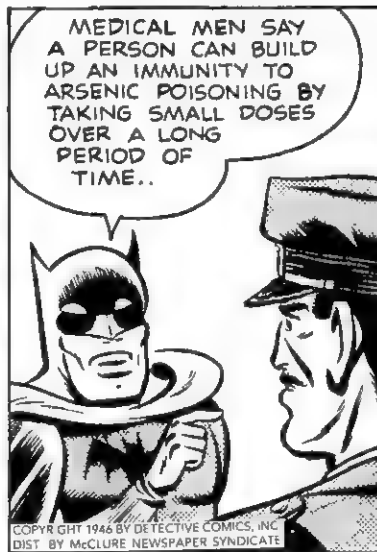
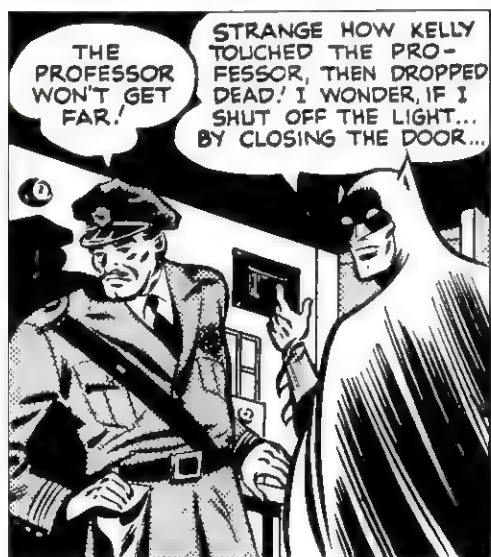


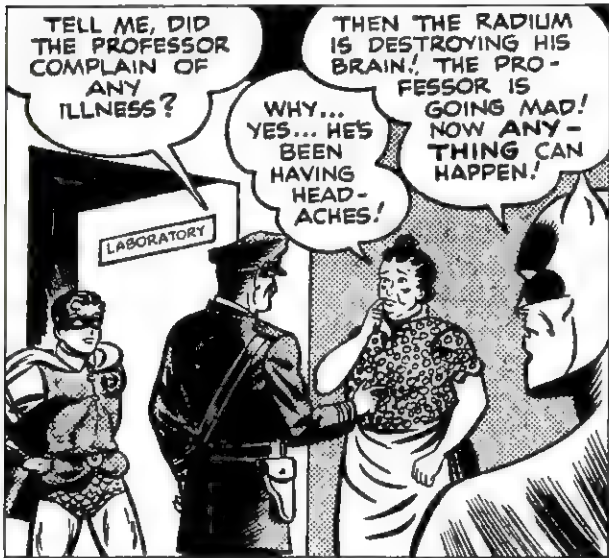


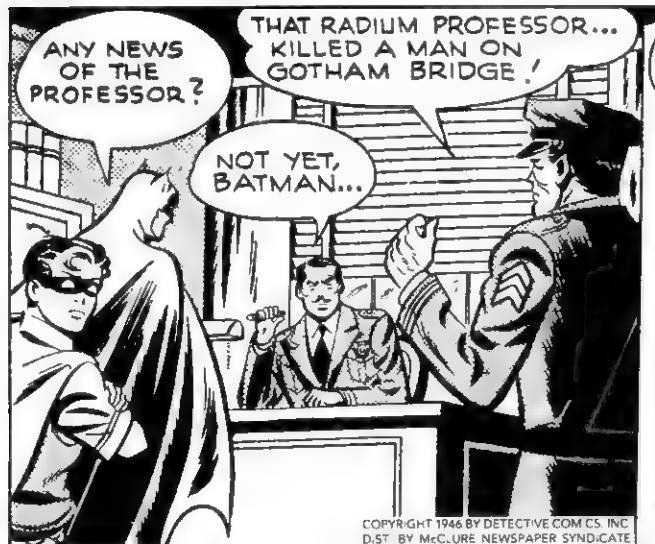


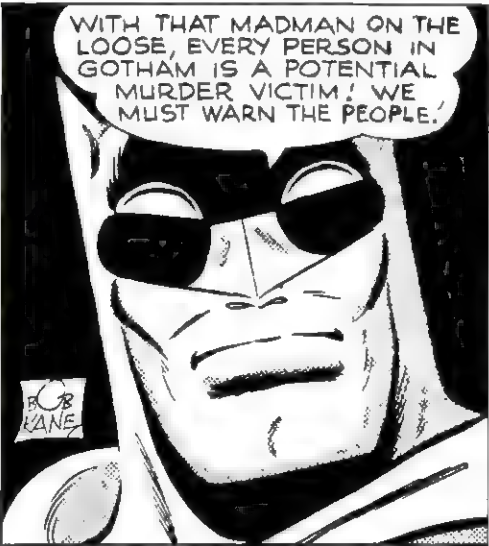
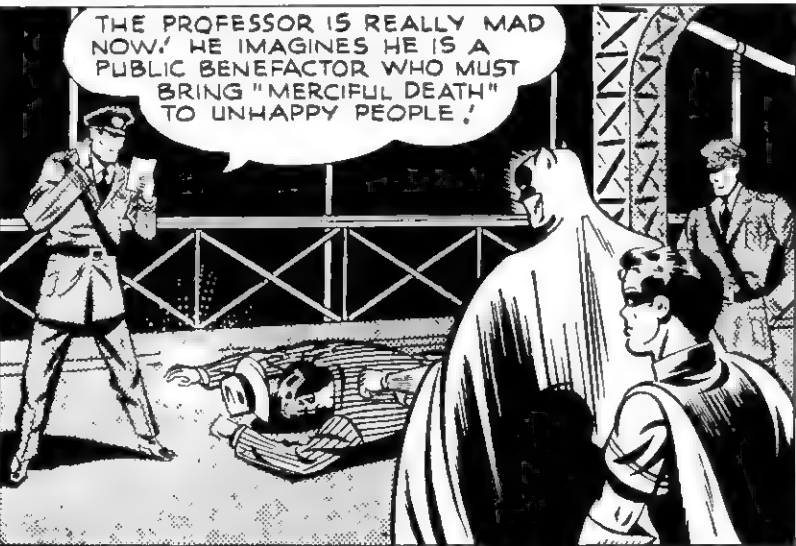
















BATMAN AND ROBIN



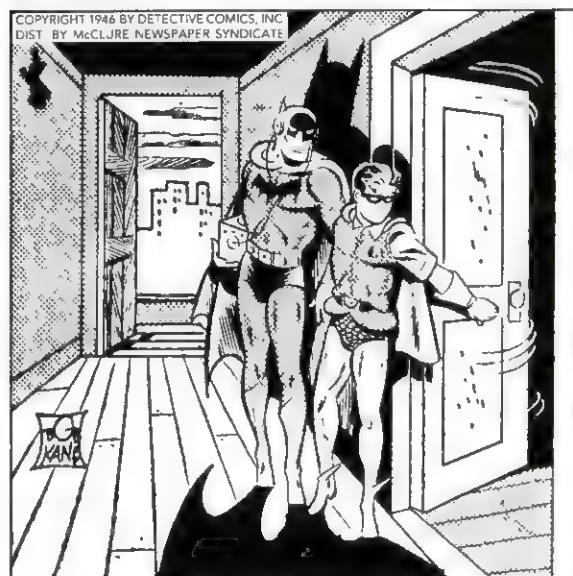
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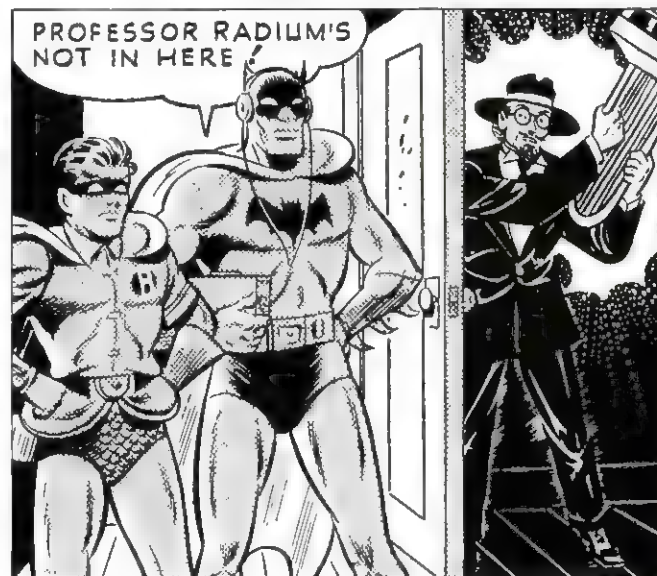
October 16, 1946 • Wednesday



BATMAN AND ROBIN



Two With One Blow



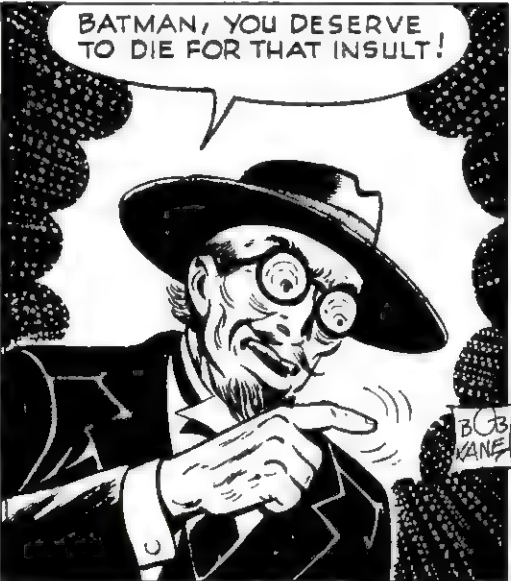
October 17, 1946 • Thursday



BATMAN AND ROBIN



Batman's Punishment



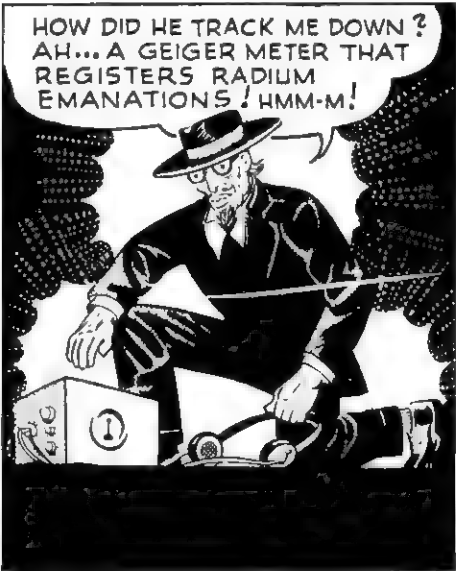
October 18, 1946 • Friday



BATMAN AND ROBIN



New Gameplan



October 19, 1946 • Saturday



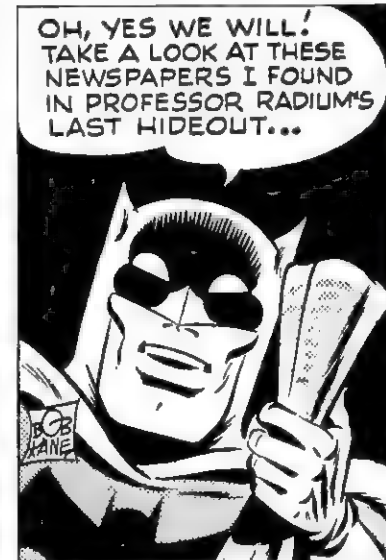
BATMAN AND ROBIN



Newspaper Clues



October 21, 1946 • Monday



BATMAN AND ROBIN



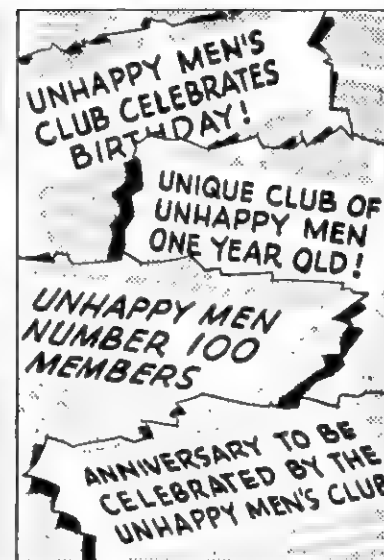
A List Of Victims

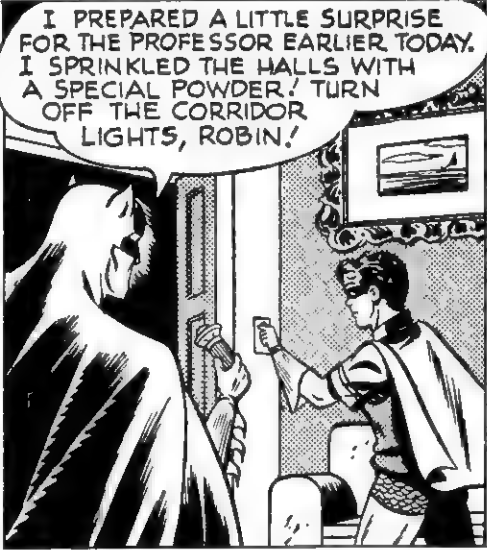


October 22, 1946 • Tuesday

















BOB KANE

Robert Kahn was born on October 24, 1916 in the Bronx and at age 18 legally changed his name to Kane. In 1936, this self-proclaimed "compulsive doodleholio" pencilled and inked his first comic book work, "Hiram Hick." By 1938 he was selling humorous filler stories to DC Comics, including "Professor Doolittle" and "Ginger Snap."

Kane met writer Bill Finger at a party in 1938, and they were soon collaborating on comic book submissions. Their most famous effort, Batman, first appeared in *Detective Comics* #27 (May 1939). As Batman's popularity demanded additional output, Kane kept up the pace by adding assistants and dropping non-Batman assignments. He discontinued his comic book efforts in mid-1943 to pencil the daily "Batman and Robin" newspaper strip. After the strip's 1946 demise, Kane returned to illustrating Batman's comic book adventures and, with the help of several artists, remained involved with comics until his retirement in 1968.

The success of the *Batman* television series in 1966 brought Kane and his art to the forefront. He was subsequently featured in various one-man art shows at galleries and museums nationwide and released a number of limited-edition lithographs. He served as a consultant on the 1989 *Batman* feature film and its sequels. His autobiography, *Batman and Me*, was published in 1989. Kane died on November 3, 1998.

Cover art by Dick Sprang
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